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JULY 1996

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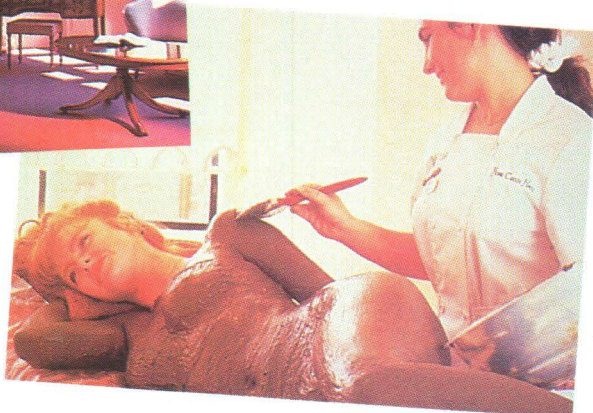
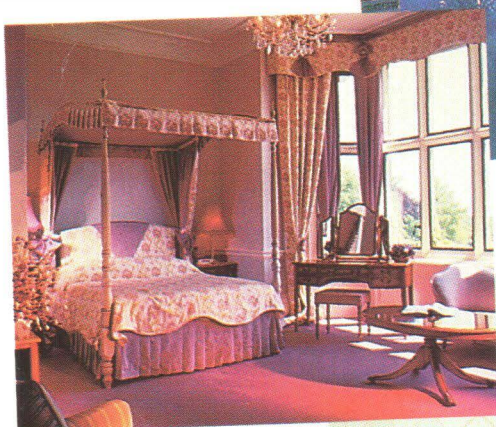
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Simply write your name, address and postcode on a postcard and send to: **Machine Knit Today, Hoar Cross Hall Competition, Aspen Litharne Publishing, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS** Closing date for receipt of entries is 31 July 1996. The winner will be randomly selected and notified by post. The prize is valid until 30 September 1996.

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- Only one entry per household.
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- The prize winner will be responsible for their own travel arrangements to and from Hoar Cross Hall.
- The prize is subject to availability and valid until 30 September 1996.
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- No correspondence can be entered into.
- The winner will be notified and the result published in a future issue of *Machine Knit Today*.
- Entrants must be 18 years or older.

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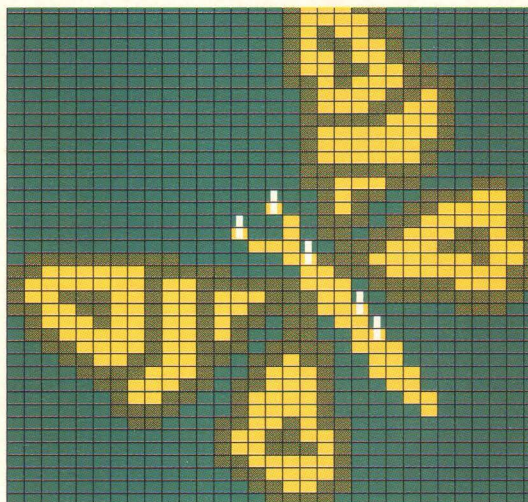
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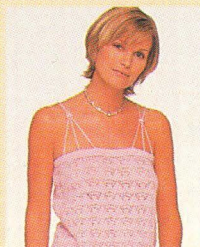
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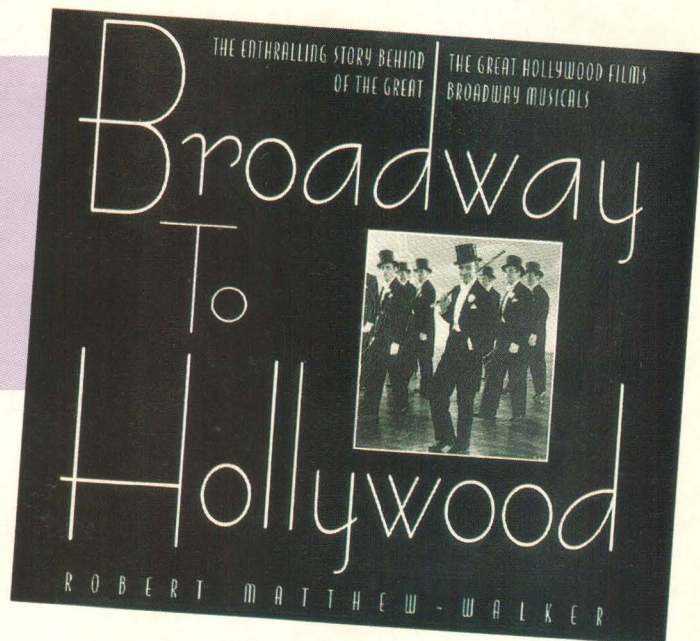
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# Easy Draws with Great Prizes!

## BROADWAY TO HOLLYWOOD BOOK

*Broadway to Hollywood* published by Castle Communications, tells for the first time, the enthralling story of the great Broadway musical. In *Broadway to Hollywood* Robert Matthew-Walker relates the history of this genre, with much material never before published and reminiscences from the film makers, composers and stars themselves. The book, illustrated with numerous artistic black and white photographs brings together the two great entertainment disciplines — the Broadway musical and the Hollywood film. We have six copies worth £14.99 each to give away to the senders of the first six names drawn.



## LEGENDS OF THE FALL VIDEO

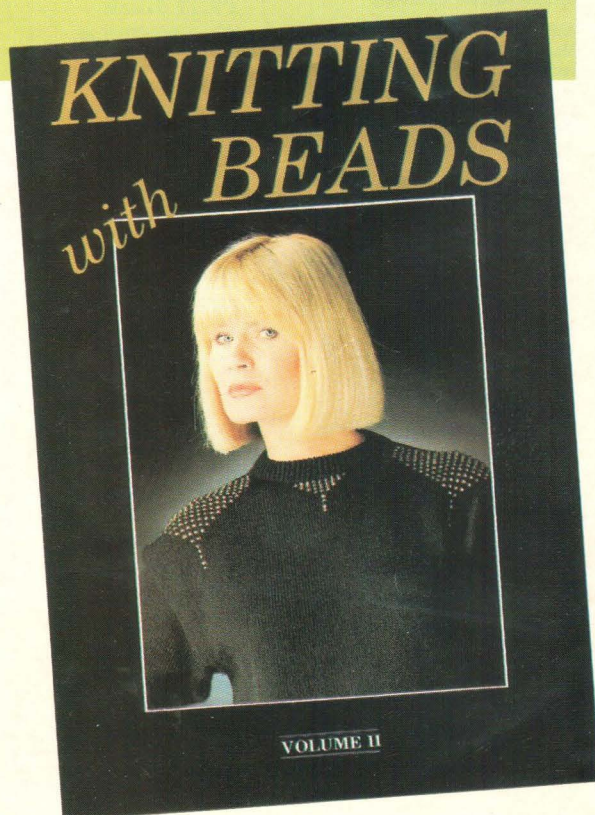
*Legends of the Fall* is a glorious turn of the century epic tale of romance and adventure, starring Brad Pitt, Anthony Hopkins, Aidan Quinn and Julia Ormond, on retail release from Columbia Tristar Home Video from 15 April priced at £14.99. Beautifully capturing the scale and grandeur of the Mountain Rockies, *Legends of the Fall* is the magnificently passionate story of the Ludlow family, three brothers, their father and the beautiful and compelling young woman who irrevocably changes each of their lives. We have five video copies of this romantic film to give away to the first five lucky readers whose names are drawn.



## KNITTING WITH BEADS

BSK's new showroom and yarn warehouse has machine enthusiasts spoilt for choice and their huge Supersaver catalogue is packed with a vast range of yarns, machines, accessories, pattern books and spares. BSK offers visitors, mail order customers and clubs a huge selection, many branded yarns including Bramwell and Forsell are now at lower than last year's prices. A free copy of their new Supersaver catalogue can be obtained from BSK Ltd, Murdock Road, Bedford MK41 7LE or telephone 01234 217096.

We have twenty copies of *Knitting with Beads* plus a tube of knitting beads to give away to the first twenty readers whose names are drawn.



## HOW TO ENTER OUR FREE DRAWS

For your chance to win, simply write your name, address and postcode on a separate postcard for each give-away product you would like, making sure that you have CLEARLY MARKED IT WITH THE NAME OF THE PRODUCT.

Post to: **Machine Knit Today July Draw, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS.**

- Separate postcards required for each draw
- Only one entry per household per offer
- Offers apply to UK only
- You may send all your postcards in one envelope

**NOTE: Closing date for offers — Wednesday 31 July 1996**

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# Toyota Servicing

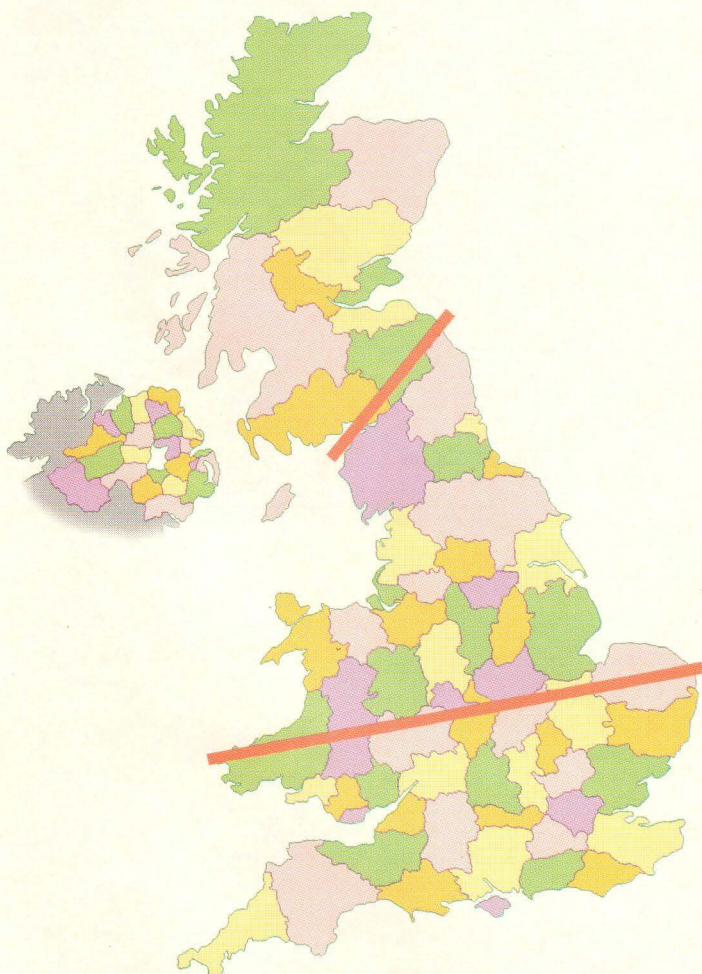
**Toyota have split up the country — well, only in respect of the servicing of their machines anyway!**

David Welsh is the Southern official service engineer for Toyota knitting machines and is also a service agent for Brother sewing and knitting machines. Where practical David operates a mobile service operation, but as the area he is responsible for is so large, many knitters would be asked to send their machines to him. Details can be discussed with him by Tel/Fax 01634 271799 or write to him at D. J. W. Mobile Service Centre, 17 Sheldrake Close, Isle of Grain, Rochester, Kent.

The North of England is in the capable hands of Mr J. Barthorpe, who also handles the regional service requirements for Singer sewing and knitting machines. He can be contacted at 155 St Sepulchre Gate West, Doncaster, South Yorks DN1 3AW Tel/Fax 01302 340369.

Servicing in Scotland and the Borders is the responsibility of Mr J. Livingstone, 28 Buchanan Court, Bo'ness, West Lothian EH51 0NR Tel/Fax 01506 836959. He is also an approved service agent for most makes of knitting and sewing machines in Scotland.

As between them these service engineers cover so many counties and areas, the map below might assist you in deciding which engineer can help you with your machine servicing and repair requirements.



If it is simply spares that you need, these are still available from Aisin UK Ltd, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED Tel 01322 291137.

## Editor's Letter

*We have a great summer of knitting in store for you this month. For some time we've been trying to work out how to bring you the best in garment design and decorative ideas without the pattern 'boggling' most of the pages. We hope that we've found the answer, by presenting a very special lace and embroidered top in a charter design format (see page 40). The potential advantages are tremendous, as such designs become real possibilities for virtually any make or model of machine and can be worked in your favourite yarn type. The rich looking embroidery finish is fully explained in The Designer Look.*

*The patterning of the child's garter stitch and Fair Isle sweater (page 6) provided a feast of inspirational ideas for the Purely Punchcards feature — it's amazing just how many designs can be obtained from one card when you start playing around with it! If you don't have got a garter carriage but like the texture, then there's a garter stitch sweater made on the ribber carriage which might suit you well. For special summer occasions there's a cool and elegant camisole and skirt suit to flatter all — or for younger party goers, a very short swingy dress with a lovely back strap detail (for the not so daring, you could just make the top, omitting the skirt for a versatile evening look which could be worn with skirt or trousers). A long-line vest is cool and flattering and ours can be made on the simplest machine, whilst a cotton Fair Isle sweater could be made for him and borrowed by 'her' — looking equally good on both!*

*After all that irresistible knitting, give yourself a break and enter our prize draw — who wouldn't enjoy a luxury weekend away! Grab those postcards and enter our great give-away draws — something for everyone from a relaxing read to more knitting!*

*We do try and listen to our readers — so those of you who had questions about using the Marion Nelson cards at the knitting shows earlier this year should find most of the information contained in our Easy Knitting feature. On the technology front, we continue our in depth DesignaKnit 6 tutorial in The Machine Knitter's Computer and take a first look at the drawing tools in Silver's latest KD 100 program in Simply Silver. A mysterious machine setting is revealed in Spotlight on Duo and E6000; kids and cords get together in Child's Play and we get carried away by triangles in Patchwork and Quilting.*

*All in all, we've a sunny summer issue for you and whether you're reading it from the comfort of a sun lounger at your holiday destination, or over the kitchen table during a summer shower — here's hoping you enjoy it!*

*Cash*



# Child's Garter Stitch and Fair Isle Sweater

DESIGNED BY ELAINE CATER

<b>MACHINES:</b>	These instructions are written for standard gauge Brother punchcard or electronic machines with garter carriage. We used a Brother 965 with a garter carriage
<b>YARN:</b>	Bramwell Savannah
<b>FIBRE CONTENT:</b>	100% Mercerised Cotton
<b>COLOUR:</b>	We used White (MC) and Jade (C)
<b>STOCKISTS:</b>	In case of difficulty, please write to F.W. Bramwell and Co. Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, BB5 5TU
<b>SIZES:</b>	To suit chest 61[66:71:76]cm Finished measurement 70[76:81:86]cm Length 49[51.5:56:57.5]cm Sleeve seam 30.5[37:39:41]cm Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes
<b>MATERIALS:</b>	1 x 500g cone in MC Approx 100g in C
<b>MAIN TENSION:</b>	To obtain an accurate measurement of the tension swatch, knit one whole repeat of the pattern (96 rows) 30 sts and 51 rows to 10cm measured over garter stitch and Fair Isle patterns after sample has been washed and allowed to dry (tension dial approx 6 = MT for garter stitch; tension dial approx 7 = MT for Fair Isle) Tension must be matched exactly before starting garment
<b>ABBREVIATIONS:</b>	See page 20

Row no.	Carriage	Feeder 1/A	Feeder 2/B	No. of rows
1	G-CARR	C		1
2-28	G-CARR	MC		27
29	G-CARR	C		1
30-31	KC	MC		2
32-45	KC	MC	C	14
46-47	KC	MC		2
48	G-CARR	C		1
49-75	G-CARR	MC		27
76	G-CARR	C		1
77-78	KC	MC		2
79-94	KC	MC	C	16
95-96	KC	MC		2

## NOTE

Side facing away from knitter is right side for garter stitch pattern. Knit side is the right side for the Fair Isle pattern.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

## PUNCHCARD/ELECTRONIC PATTERN

Punch card or mark mylar sheet before starting to knit. Use punchcard supplied with garter carriage or *Stitchworld* pattern 532 for 1x1 rib.

## PATTERN NOTE

To work one row of reverse st st, remove punchcard or turn off electronic panel and K1 row with the garter carriage.

## COLOUR PATTERN

Follow the chart provided for colour and carriage changes for front and back.

## RIB COLOUR PATTERN

Using C, cast on and K3 rows of 1x1 rib. K4 rows MC. K4 rows C. K4 rows MC. K4 rows C.

Third and fourth sizes: K4 rows MC. 19[19:23:23] rows.

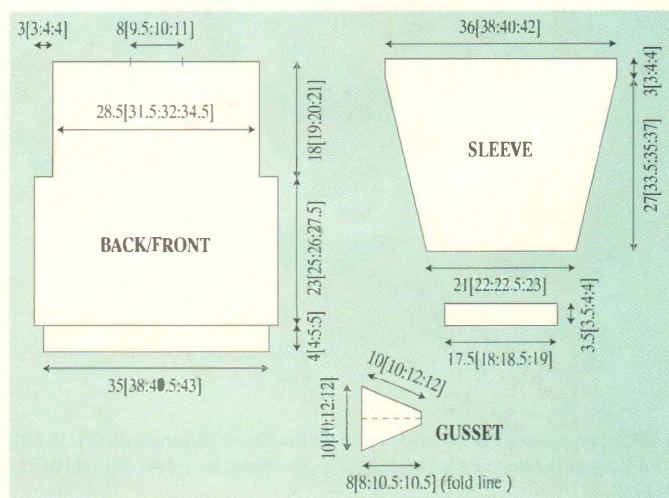
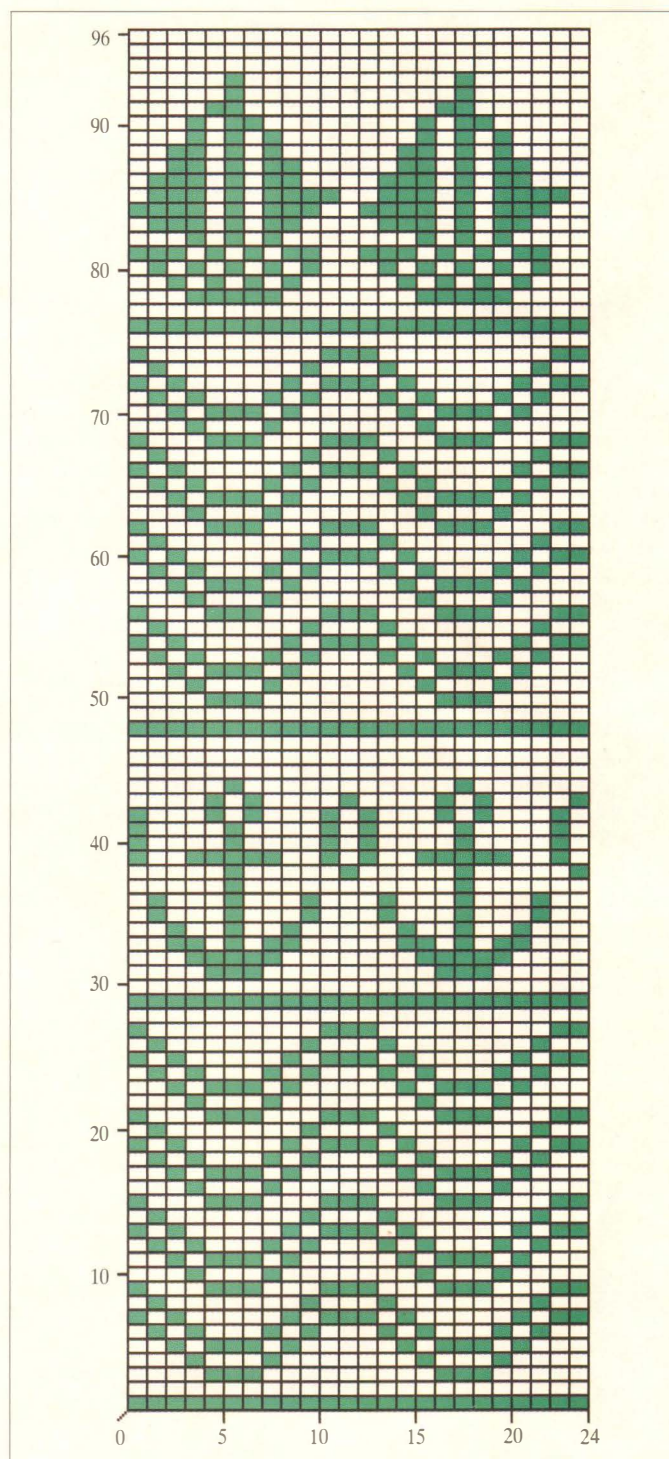
## SPECIAL NOTE

Use single stitch cams for front, back and sleeves of jumper when using garter carriage. When changing from GC to KC, don't forget to remove back rails if you have been using them with your garter carriage. Because the pattern is preselected for the KC sections and then not for GC sections, please mark out the pattern exactly as it is drawn. The KC knob should be engaged throughout. Push in the MC button when needles are selected for the Fair Isle pattern.

## BACK AND FRONT

Work two pieces alike

Push 104[114:120:128] Ns to WP. Attach GC. Using C and MT-1, cast







on. Insert punchcard/program for 1x1 rib. Work rib patt as given in notes for 19[19:23:23] rows. Inc 1 st at each end of row. 106[116:122:130] sts. Using KC and MC, K1 row at MT. RC000. Insert punchcard/program for patt, starting at row 15[1:9:1]. Follow colour chart and K116[124:130:140] rows.

#### SHAPE ARMHOLES

Cast off 10[10:12:12] sts at beg of next 2 rows. Work in patt until RC shows 206[220:232:240] ending with 1 row of reverse st st in C. Attach KC. Using MT-1 and MC, K9 rows. Using TD10, K1 row. Cast off using latch tool.

#### SLEEVES

Push 52[54:56:58] Ns to WP. Attach GC. Using C and MT-1, cast on. Insert punchcard/program for 1x1 rib. Work rib patt as given in notes for 15[15:19:19] rows. WK. Push 64[66:68:70] Ns to WP. Rehang the last row of ribbing on to Ns, in evenly along the row by picking up the heels from the sts of the previous row. Remove WY. RC000. MT, using KC and MC, K3[1:1:5] rows. Insert punchcard/program for patt, starting at row 1[70:5:1]. Follow colour chart and K2[5:5:1] rows. Inc 1 st at each end of next and every foll 5th[6th:6th:6th] row, 2[7:13:17] times in all. K6[7:7:7] rows. Inc 1 st at each end of next and every foll 6th[7th:7th:7th] row, 21[18:

14:12] times in all. 110[116:122:128] sts. K until RC shows 146[178:188:198] ending with 1 row of reverse st st worked in C. Cast off by hand using latch tool method.

#### SHOULDER GUSSETS

##### Work two alike

Push 30[30:36:36] Ns to WP. Using MC, cast on by hand using e-wrap method. MT-1, K8 rows. Attach GC. Using C, work 1 row reverse st st. Working 4 rows MC, 4 rows C as the colour patt, K3 rows. Dec 1 st at each end of next and every foll 3rd row until 4[4:6:6] sts rem. Cast off.

#### TO MAKE UP

Wash and dry all pieces. Block out to correct measurements and press. Fold front and back neck hems to the inside along reverse st st line and catch down on the inside. Pin gussets in place with cast off edges at shoulder edge of front and back. The front and back edges should overlap the gusset. Using C, backstitch along the front and back neck edges. Fold the gusset hems along the reverse st st edge and catch down on the inside. Pin sleeves in place with cast off edge overlapping armhole edge. Using MC, backstitch along the sleeve just below cast off edge. With right sides together, join sleeves to cast off edges for armholes. Join side and sleeve seams.

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MAGAZINE MARKETING





# Get out the 'Sticky Backed Plastic'

*Elaine Cater discovers a wealth of new designs within a nautical theme*

When I design garments for magazines, I am usually working to a deadline. Often after the garment and its instructions have been sent off I take another look at the punchcard or mylar sheet and see many more ways to use the pattern. This month, I have the luxury of a little extra time and the editor's permission to use the punchcard design used for the child's garter stitch and Fair Isle jumper pictured on page 7 for the subject of Purely Punchcards.

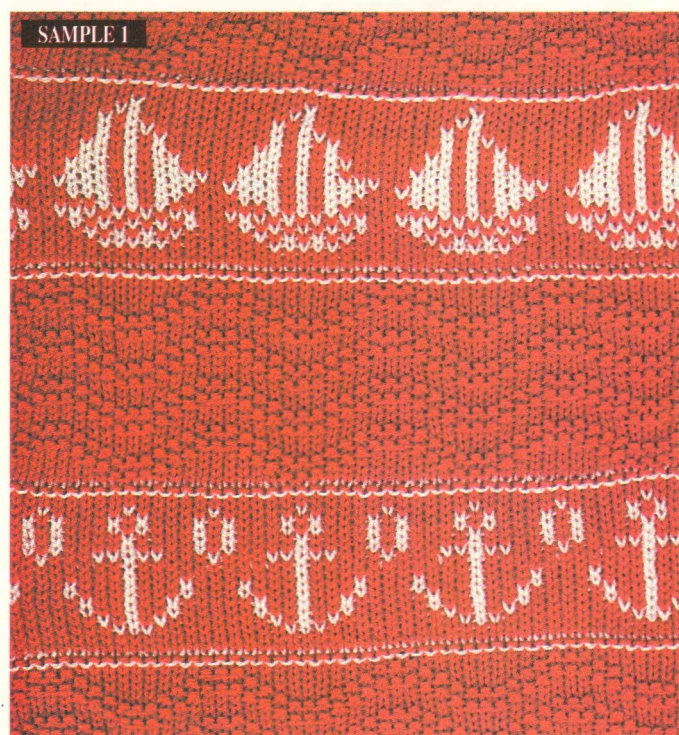
## TAKE ANOTHER LOOK

If you look at the punchcard for the garment on page 6, you will see that the Fair Isle sections are separated

Fair Isle and garter stitch stripes, the card must be marked out as it has been drawn. **Sample 1** shows the combined garter and Fair Isle pattern, but the colours have been reversed so that white is now the contrast colour. The garter stitch sections show up as a texture rather than a distinct pattern as they did when knitted in white.

## THE FAIR ISLE OPTION

If you do not have a garter carriage, the pattern can still be knitted as an all-over Fair Isle pattern. The punchcard will need to be repunched so that the stocking stitch sections are even. Of course, you can move the punchcard up and down at the



by stocking stitch. Only one row of stocking stitch (an unpunched row) comes before the pattern, followed by another three rows of stocking stitch before the next section of garter stitch is worked. But when the pattern is knitted, there are two rows of stocking stitch before and after the Fair Isle section. The pattern has been drawn this way to compensate for the difference between the main carriage which preselects patterns and the garter carriage which knits a pattern row without pre-selection. So if you plan to knit the pattern with

appropriate row if you want to see how it will look without repunching the card. This can be rather tiresome when knitting a full garment. Diagram 1 is the redrawn pattern and **Sample 2** shows the full Fair Isle pattern.

## ANCHORS AWAY!

For **Sample 3**, I have used the anchor and sailing boat motifs on their own. Here again you can try out this pattern by moving the card up to the next motif, but Diagram 2 gives the new pattern. I separated the motifs with stripes of two rows of

DIAGRAM 1

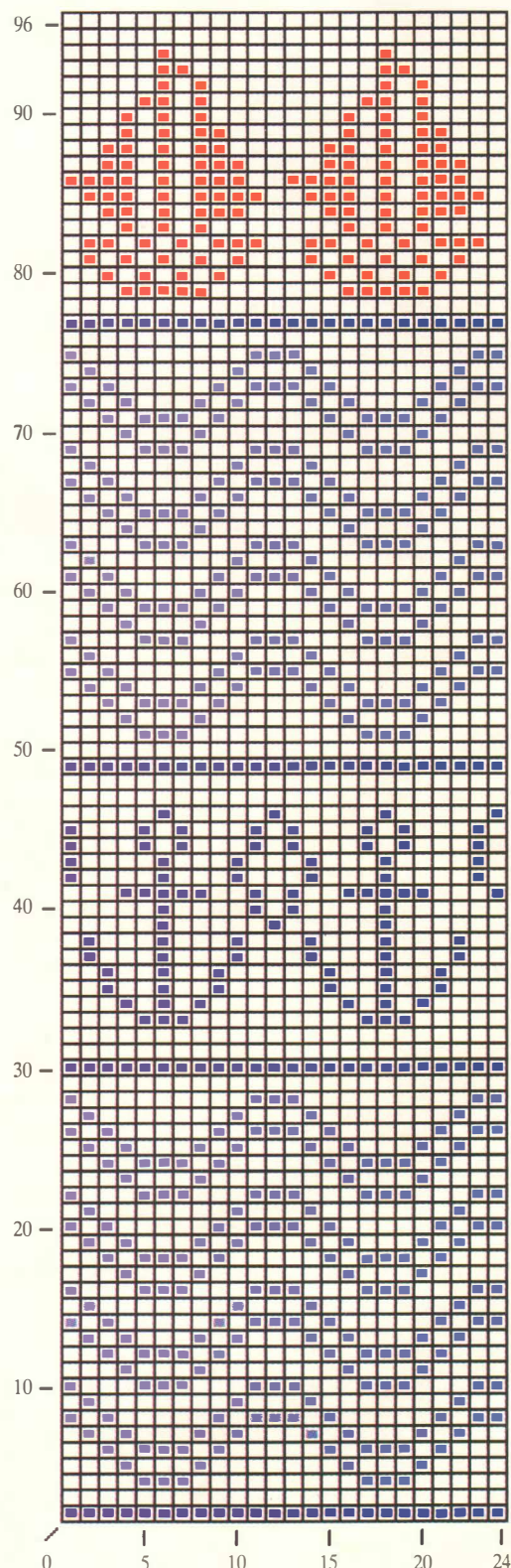
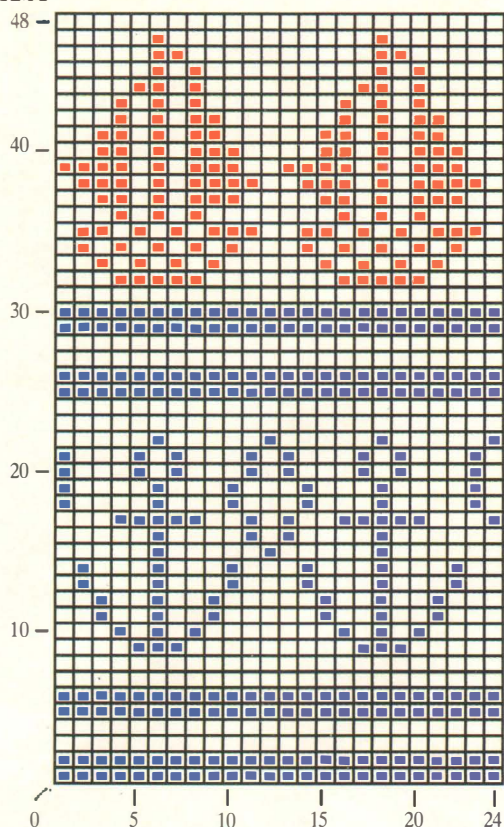




DIAGRAM 2



each of the colours. This enables the motifs to have a defined area in the pattern. Otherwise they just seem to float on the white background.

### USING 'STICKY BACKED PLASTIC'

Sample 4 uses only the wave section of the pattern. I repunched the card

so that it was 36 rows long (see Diagram 3). After I had punched out the card, I stuck tape over the holes of the middle 5 stitches on the card (stitches ten to fourteen). I had a vertical line of tape on the front and back of the card. The result when knitted was the wave pattern with a white line going up the length of the



SAMPLE 2



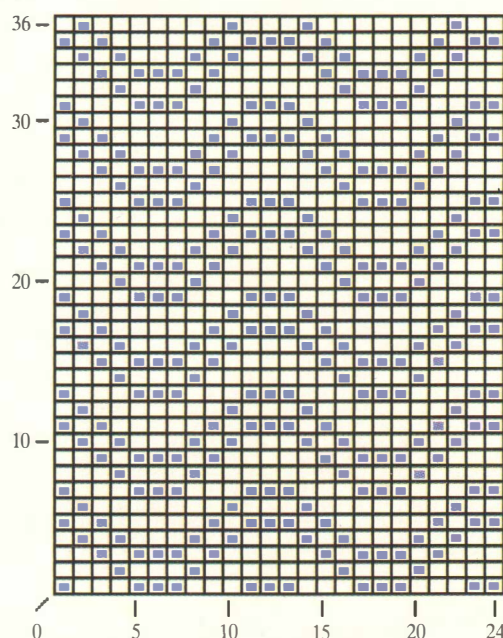
knitting. I then cabled over the five stitches every eight rows. I pushed the cabled needles back to B position so that they would only be knitted in the main colour, white. After I had finished, I found that some of the floats were too long. I latched up the loops of the contrast colour at the back of the cable which stopped them from getting snagged. The pattern (minus sticky tape) can

also be used as an all-over Fair Isle or garter stitch pattern with the motifs used for hems on the front and back, and cuffs on the sleeves.

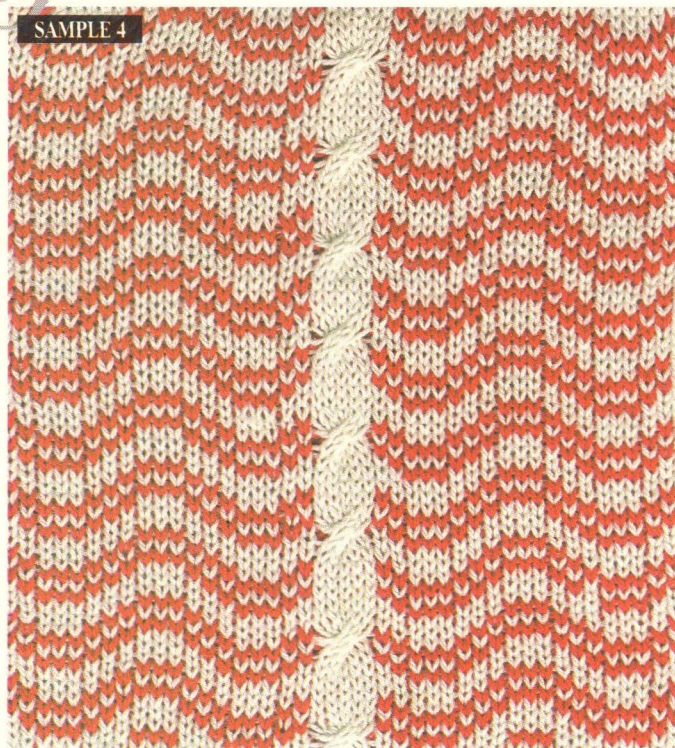
### THREAD LACE

Removing the tape so that the original pattern could be used again, I set the machine for thread lace knitting. Not all machines have this facility. It is an under-used technique which

DIAGRAM 3



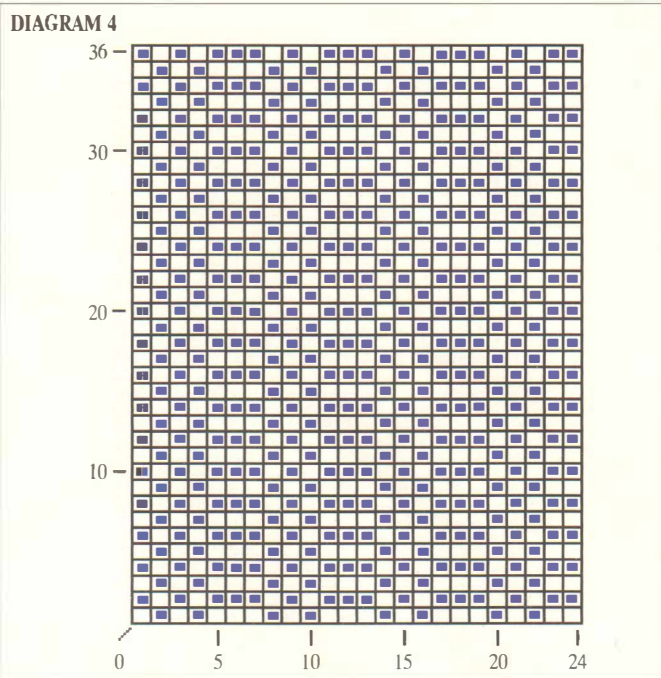
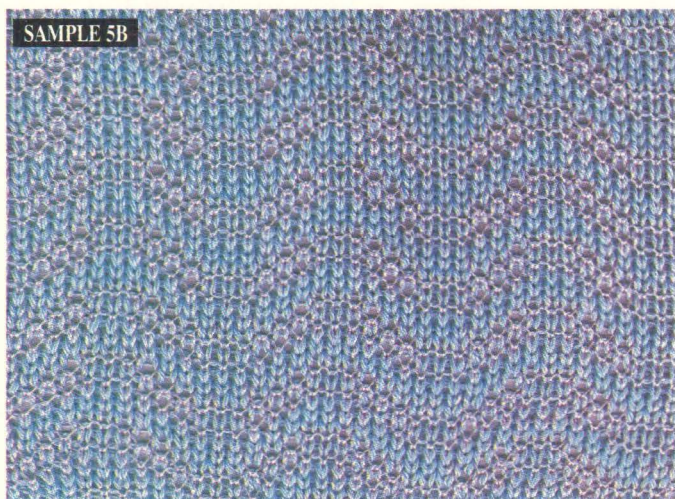
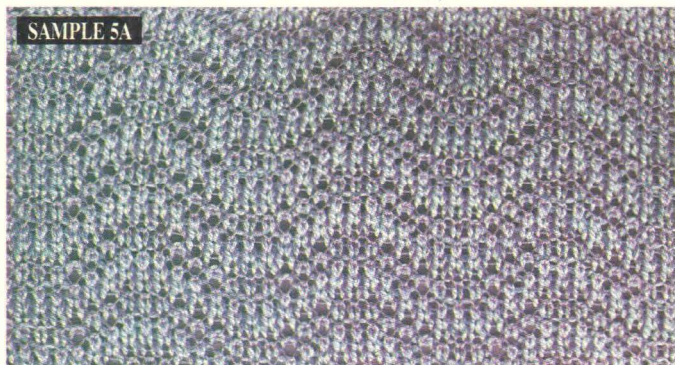




is very suitable for summer knitting. It is much quicker to knit than transfer lace and produces a fabric that is not as open. For **Sample 5A**, I used pale blue 4 ply cotton for the main yarn with a slightly darker blue fine yarn for the 'thread'. **Sample 5B** uses similar coloured yarns for the main and thread yarns. The pattern reminds me of the 'feather and fan' lace pattern that requires about 30 transfers to each row of the pattern.

#### STABLE FABRICS

**Sample 6A** uses the wave pattern again. This time I set the machine so that each row was knitted twice. I set the carriage for slip (or part orempy) and knitted two rows each of white and navy. The navy stitches are quite even, but the whitestitches are loose and uneven. This pattern would not be suitable for cotton yarns, but might be stable enough if knitted in wool.



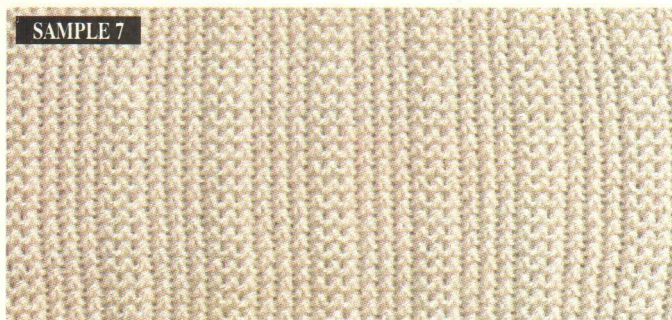
For **Sample 6B**, I repunched the card so that all the white squares punched, while all the black squares were unpunched. Again the carriage was set to slip and two rows of each colour were knitted throughout. The fabric is far more stable and suitable for use on its own or in combination with the small motif patterns.

#### AN EXTRA WAVE

I wanted to see what would happen if an extra row of wavy lines was inserted between each group of lines. Diagram 4 shows the pattern with this extra line added. **Sample 7** shows the resulting fabric knitted on the garter carriage. It produced a rather subtle striped pattern of moss







and garter stitch that gives a nice Aran effect without being thick. If I wanted to add cables to this pattern, I could add the sticky tape again. I could also use the two and three stitch cams together (to make a five stitch area of stocking stitch) along the needlebed to produce only a few cables rather than having them repeat every 24 stitches.

### BACK TO THE BOAT

For the last two samples I returned to the boat and anchor motifs. This time I repunched them so they were twice their original width and height, see Diagrams 5 and 6. I put a frame around the anchor. **Sample 8** shows how it can be used for a pocket, but it would be equally effective

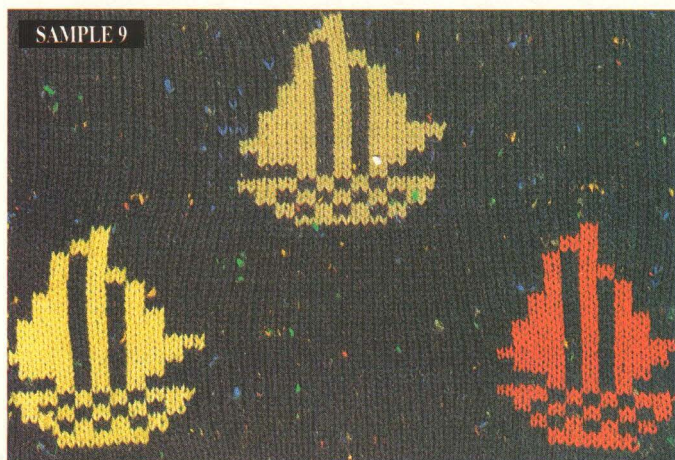
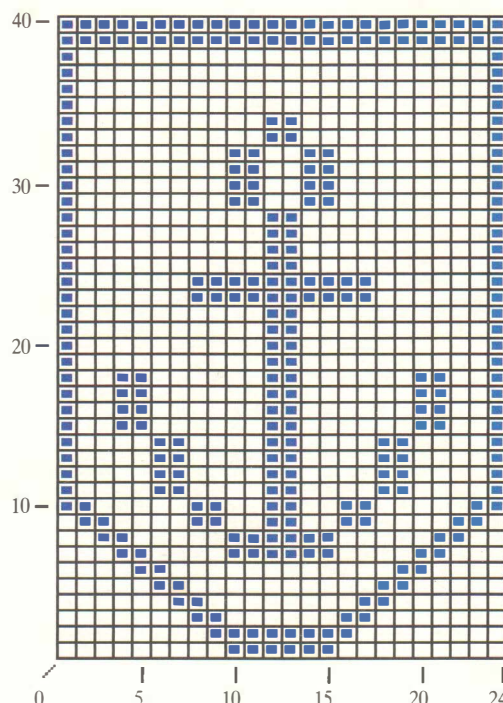


DIAGRAM 5



knitted directly into the front of a jumper. **Sample 9** uses the sailing boats as a multi-coloured pattern. I set the machine so that the boats are treated as single motifs. After I had knitted the first row of the boat in red and before I got to the second boat, I changed the yarn in Feeder 2 to yellow. I continued in this way until the full pattern of boats had been knitted. I wrapped the ends of the contrast yarn with matching navy thread to prevent holes forming. There are no floats between the two boats. I changed the position for the single motif for the green boat, and knitted it in the normal way. This would make a delightful jumper for a small child. If a few random stitches were

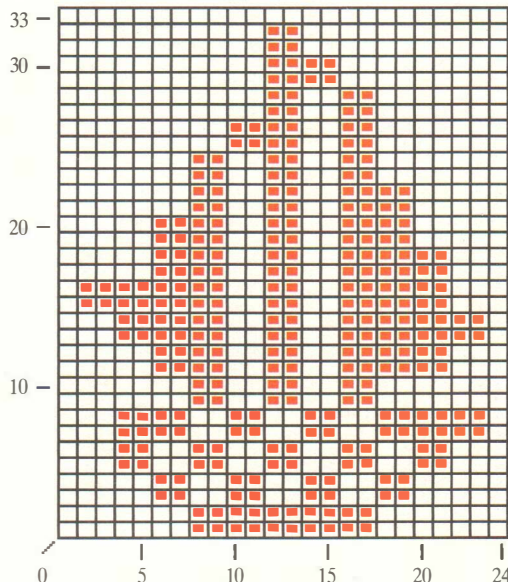
added at the top of the design to catch the long floats, the design could be used for scarf and bobble hat sets.

### OF YARNS AND LOOKS

All my samples this month were knitted in cotton with the exception of Samples 7 and 9. Sample 7 was knitted in Forsell Shamal double knit. Sample 9 was knitted using Bramwell's Nep, an acrylic yarn with brightly coloured flecks to brighten it up.

Boats and anchors are often thought of as summer designs, but all these designs will look equally good when knitted in wools and acrylics for the winter months.

DIAGRAM 6





# UX — The Secret Setting

*Irene Krieger reveals what the hidden setting does*

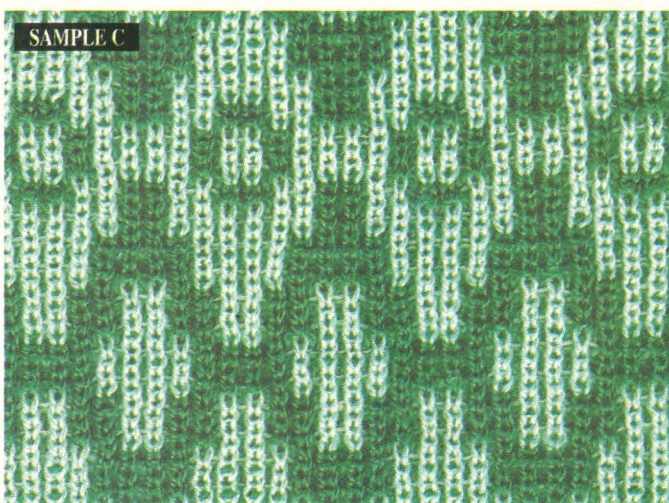
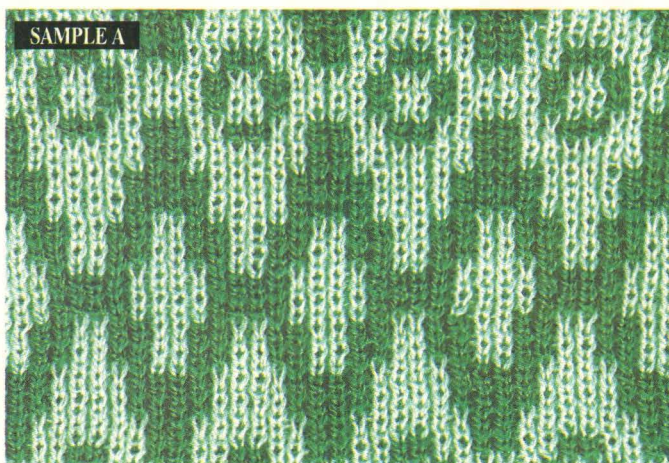
Everyone knows that the slip stitch setting of BX or LX on the front lock is the usual setting for jacquard fabrics. When we want to be a bit more adventurous, we use the tuck setting of AX or KX to produce what is called fantasy Fair Isle. These two basic types of fabric can be varied in many ways, mostly by using different back lock settings but also by manually incorporating plain rows or manually changing the settings in the knitting sequence (see previous issues of *MKT*).

## ANOTHER OPTION

Knitters with the E6000 have another option open to them, but one that is not mentioned in the manual which is why I call it the secret setting. It tends to get overlooked because when we are seated at the machine, it is hidden from view by the raised arrow of the stitch selector dial. The setting is of course UX. Unfortunately, this setting is not included on the Duomatic though it is possible to create the effect by changing the settings manually during knitting. Page 133 of the E6000 manual shows a table which explains what happens when each of the lock settings are engaged. The UX setting is shown as 'intended for future use' which gives the impression that it is just a spare 'hole' as you get on the dashboard of a car, for adding switches for extra lights and things. However, cams that are activated by UX have been built into the machine so it can be used without further modification. Whether this is the 'future' use for which it is intended, I don't know.

## THE UX FUNCTION

When set to UX, the front lock will slip when moved from right to left and tuck on the return journey. This is similar to a function available on Japanese machines which is achieved by pressing in the slip button on one side of the carriage and the tuck button on the other. However, unlike Japanese machines, on the E6000 it is not possible to vary the tucking and slipping directions. It can only slip when going from right to left and tuck from left to right. When I first 'discovered' the UX setting, I got all excited because I thought it would be possible to have different parts of a two colour jacquard pattern in



different textures, i.e. the background in fantasy Fair Isle and the motif in striper jacquard. Of course, this is not possible with UX because the slipping and tucking changes on

every row. Jacquard is made by knitting two rows with background and two rows with motif so in order to get the two different textures the slipping and tucking would have to

alternate every two rows. The two different textures are possible but only by changing the setting from BX (LX) to AX (KX) manually before knitting with Col 1 and Col 2. However, the good news is that UX works very well for two, three and four colour jacquards. I program in 183 for two colours, 199 for three and 207 for four colours (patterns made by superimposing or within Creation 6) but these last two are just to tell the machine what it is expected to do with the front bed pushers. The back lock will be set to N no matter what the console is saying. The reasons for this will be explained as you read on.

## A UNIQUE LOOK

Though it doesn't give contrasting blocks of texture, UX produces an interesting effect all of its own, perhaps best described as halfway between striper jacquard and fantasy Fair Isle. Striper jacquard — **Sample A** — gives a firm but soft fabric having smooth surface on the right side with minimum show through of colours. Fantasy Fair Isle — **Sample B** — is a heavily textured, loose and floppy fabric with the most colour show through of any of the jacquard techniques. Both these jacquards are produced with N on the back lock. With N also on the back lock but UX on the front, **Sample C** was produced. As you can see, the surface is quite smooth in comparison to Sample B, though it does have a certain amount of texture and whilst there is more show through of colours than on Sample A, there is not nearly as much as on Sample C. I have deliberately chosen white for my Col 1 as it is notorious for allowing show through so my swatches show the maximum effect but colour show through, is not always to be avoided. I would think that toning colours in combination with a very small stitch pattern would result in a very subtle 'tweedy' fabric. Perhaps this could be just the thing for a garment where the recipient, like my husband, doesn't like anything other than simple, understated stitch patterns.

## A CHANGE IN SIZE

The fabric in Sample C is a lot firmer than Sample B but not so thick. What will not show in the photographs is

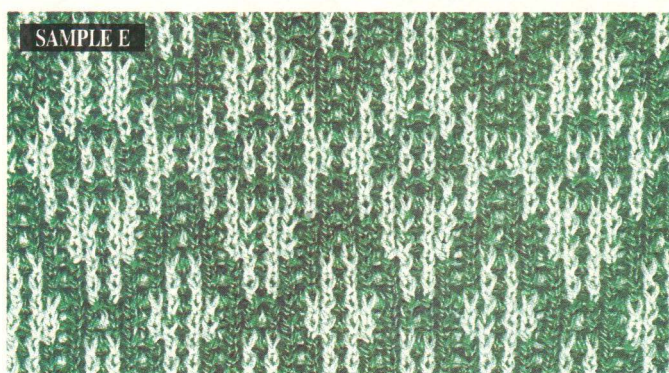
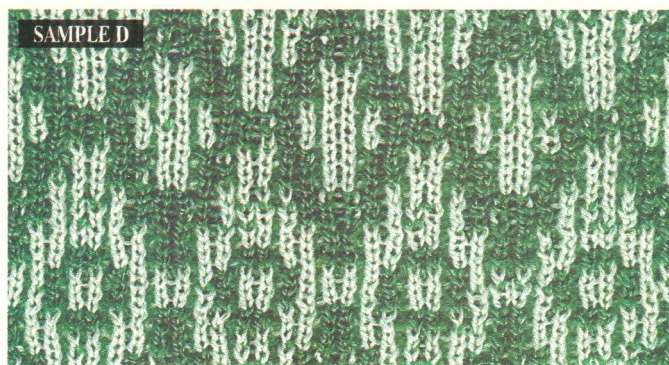


the change in size of the swatches. As one would expect, the striper jacquard gave the smallest swatch size, forty stitches by eighty rows measuring 160mm by 98mm. Because of the tuck setting, Sample B was wider and shorter at 240mm by 83mm while Sample C came in at 190mm by 92mm for the same number of stitches and rows. Of course, I used the same stitch size for all these swatches.

There are two interesting by-products of this change of swatch size and proportions. The most obvious is that UX can produce extra width without the looser weight and added texture of fantasy Fair Isle. This makes the setting very useful when knitting for larger sizes or with thinner yarns which automatically knit up to smaller measurements. The second, but not so obvious, advantage is that the proportions of the pattern will be closer to what shows on the card, i.e. a circle on the card will be close to a perfect circle when knitted but this will, of course, also be influenced by other factors such as the yarns and stitch sizes being used. Striper jacquard has a slight elongating effect on the stitch pattern whereas the heavy tucking of fantasy Fair Isle makes a pattern squash from top to bottom. Being a combination of the two techniques, UX produces a pattern which like baby bear's porridge is 'just right'. In nine cases out of ten, the slight changes in the proportions of the pattern produced by the different techniques will not matter at all but for that tenth case when you do want a circle to be a circle or a square to be a square, it is worth trying out the UX setting.

## THE OTHER POSSIBILITIES

So far, all my swatches have used N on the back lock, but as this series is an in-depth investigation of jacquard, I think it only right to experiment with other possibilities. These were not a major success! **Sample D** was made with BX← on the back lock and pushers in the one up, one down position. As you can see if you look at the photograph carefully, there are quite a few places where Col 2 stitches show where they ought not. This was not mis-selection on the part of the E6000 but rather places where there were two tucking needles together on the front bed and the stitch on the back bed between them was slipping. With N on the back lock, that stitch would have knitted and held the tucking loop on to their needles but without it the loops slipped off and caught in the stitches of the next row, allowing them to show on the front surface of the fabric. **Sample E** which used BX↔ on the back lock

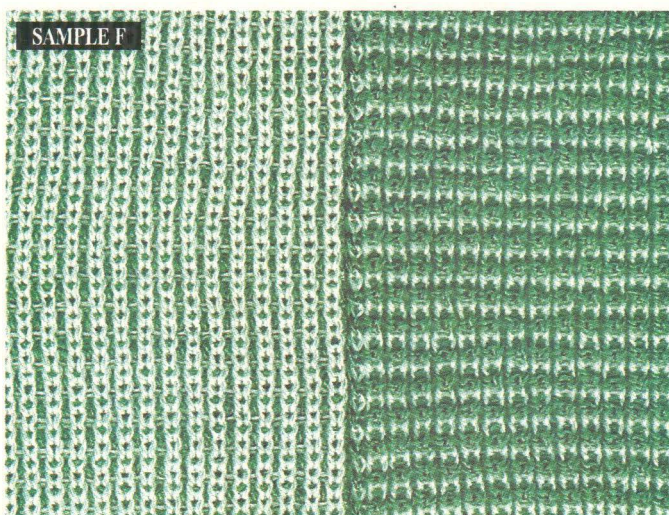


along with the one up, one down pusher setting is not so bad but still not very good for the same reasons. There are still quite a number of 'rogue' stitches but these are not so obvious because the increased

surface texture and the extra colour show through distract the eye.

## ADAPTING EX

I knew better than to attempt an AX setting on the back lock but had



thought that an adapted EX setting might have worked. I say 'adapted' because EX could not be used because the back bed would have been tucking when the locks are moved from left to right, i.e. at the same time as the front bed. In order to reverse the tucking and knitting sequence on the back bed, I used AX↔ with all the pushers in a line beginning in the upper working position. This was a spectacular failure because the machine choked on the third row.

Whilst I had solved the problem of both beds tucking on the same row and the front bed loops now held on to their needles beautifully, I had created an even bigger problem on the back bed. When travelling from right to left, all back bed needles were tucking. At the time, some front bed needles were slipping so now there were big areas where back bed needles were tucking next to each other with no front bed needles knitting to hold the loops on. These 'fell off' the needles which caused great long floats between the beds which, not surprisingly, the machine was not very happy about. All in all, I think I can safely say that N is the best back lock setting to use in combination with UX on the front lock.

## REVERSIBLE STITCH PATTERNS

Always on the lookout for interesting reversible stitch patterns, I thought that I should experiment with UX for this purpose whilst I had it in my mind. For **Sample F**, I used 183 for the stitch pattern which gave single colour two colour jacquard. Here the stitch structure shows well and a very useful fabric has been created. The showthrough of Col 2 has tinted the smooth Col 1 surface which makes it tone in nicely with the reverse side where stripes of Col 2 show. These stripes have a very pleasant textured ridge. To try and make more of this, I knitted **Sample G** which is essentially the same as Sample F but without the colour changes. Without the second colour to distract the eye, the texture shows more. Perhaps it is just because I used white and a 3 ply yarn but to me this fabric seems ideal for babies' garments where a little extra weight is needed. On the other hand, in a 4 ply wool and in a more positive colour I think it would make an attractive garment for an adult.

As this series is on jacquard, I am leaving UX for the moment. However, I can see that it could have great potential for single bed and single colour fabrics so I will be doing some experimenting and no doubt writing about it in the future. Next month, I will be exploring some further jacquard settings.



## NOTE

Knit side is used as right side.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

## SKIRT

Push 168[180:188] Ns to WP. Using WY, cast on and knit approx 20 rows. Push Ns to UWP and using MC, cast on using the 'e'-wrap method. RC000. Using MT, K166 rows and WK.

Knit a further five pieces the same. Pin each piece to correct measurements and steam press thoroughly. Push 84[90:94] Ns to WP. With wrong side facing, take one of the skirt sections and re-hang, placing 2 sts on each N. Using MT, K1 row and WK.

Repeat with the other five pieces.

# Lady's Sundress

DESIGNED BY CAROLE BAKER

<b>MACHINES:</b>	These instructions are written for standard gauge machines
<b>YARN:</b>	Bonnie's French Crepe
<b>FIBRE CONTENT:</b>	89% Acrylic, 11% Polyamide
<b>COLOUR:</b>	We used Shade F22 (MC)
<b>STOCKISTS:</b>	If you have any difficulty in obtaining this yarn, please write to Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP
<b>SIZES:</b>	To suit bust 82[87:92]cm Finished measurement 87[94:98]cm Length 85cm Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes
<b>MATERIALS:</b>	1 x 500g cone in MC Crochet hook Length of narrow elastic
<b>MAIN TENSION:</b>	29 sts and 52 rows to 10cm measured over st st using 2 ends of yarn together throughout (tension dial approx 4 = MT) Tension must be matched exactly before starting garment
<b>ABBREVIATIONS:</b>	See page 20

## FRONT

Push 126[135:141] Ns to WP. With wrong side facing, take three skirt sections and re-hang, placing 2 sts on each N.

RC000. Using MT, K6 rows. Dec 1 st at each end of next and every foll 14th row 5 times in all. K25 rows\*. Inc 1 st at each end of next and every foll 14th row 5 times in all. K5 rows. RC shows 150.

## SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row 5 times in all. 104[113:119] sts. K until RC shows 202.

## SHAPE NECK

Using a separate length of MC, cast off 46[55:61] sts at centre. Push sts at L to HP. Cont over rem sts at R. Dec 1 st at neck edge on next and every foll alt row 20 times in all. 9 sts

rem. K until RC shows 258 and WK. Return sts at L to WP. Reset RC to 202 and complete to correspond with first side, reversing shapings.

## BACK

Work as given for front to \*.

## SHAPE NECK

Using a separate length of MC, cast off centre 10[19:25] sts. Push all Ns at L to HP. Cont with sts at R for first side. Inc 1 st at beg of next and every foll 14th row 5 times in all. *At the same time*, cast off 2 sts at inside back edge on second and every foll alt row 29 times in all. 1 st remains. Fasten off. Return sts at L to WP. Reset RC to 202 and complete to correspond with first side, reversing shapings.

## CORDS

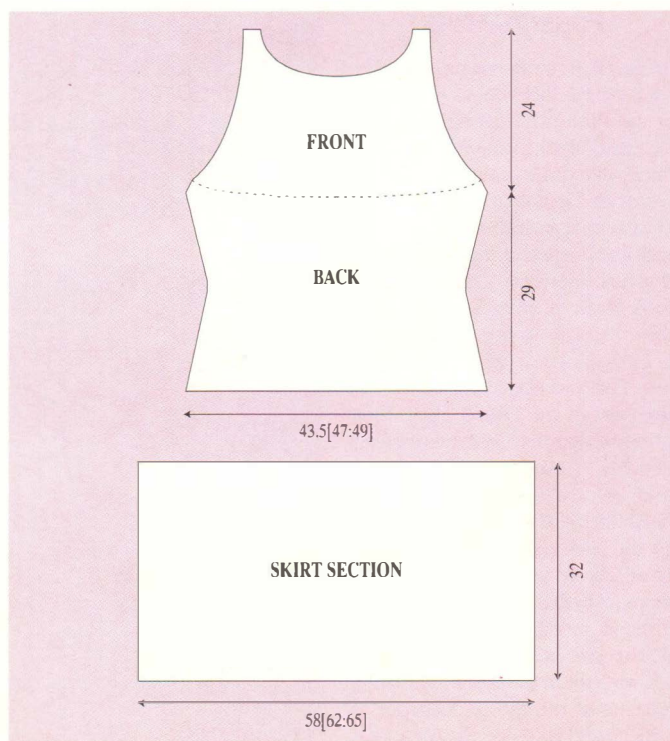
Work six cords alike

Push 3 Ns to WP. Pick up 3 sts from last row worked in MC on shoulders. Set machine for cord knitting (slip/part/empty in one direction and K in the other) and using MT-2, K approx 50cm. Break yarn and release from machine.

Pick up a further 3 sts and repeat. There should be three cords on each shoulder.

## TO MAKE UP

Pin body sections to correct measurements and steam press. Join skirt seams and side seams. Adjust cords to fit, plaiting centre section as shown in illustration, and unravelling as necessary. Fasten off and sew into place. Work three rows of double crochet round neck edge and back edge. Stitch elastic into place along back edge, stretching slightly, to achieve a snug fit.















FEBRUARY 1994

### CHOOSING THE RIGHT CARD

I've selected examples from 'The Complete Sweater Set'.

All the patterns are worked with 'standard' wearing ease — approximately 5cm over the body measurement. Fashions change, so if you want an oversized garment,

As you can see from the card illustrated, the measurement shown on the back/front diagram is 43cm — which means you get a finished size of 86cm. If you prefer an easier fit, go to the next card, 106, which will give a finished measurement of 92cm — an ease of just over 11cm. This



MARCH 1994

select a card which reflects the finished measurement you want. For example, you want to knit a set-in sleeve garment using 3 ply yarn to fit an 81cm bust. In the selected set, this is Card 105 (all cards are numbered at the bottom right-hand corner) — the size identification is at the top left of the card and the tension required per inch or 2.5cm at the top right.

will give a comfortable fit, in keeping with today's fashion, without being too baggy.

Before you start to knit, don't forget to check out the finished measurements. It is easy to change underarm and sleeve lengths by adding or deleting rows. It is also not uncommon to hear complaints from knitters about the sizes a garment has knitted up to, but when you ask, they

never thought to look at the measurement diagram before they cast on! Frequently they have knitted the garment exactly as it was intended, but the size they chose was not appropriate for them!

Of course, the other thing you need to double check before starting is your tension. As we more usually work on a 10cm squares for tension measurement, simply multiply the tension given (8 sts and 12 rows) by 4 (32 sts and 48 rows) and work the tension swatch(es) by your favourite method.

### THE KNITTING INSTRUCTIONS

Before casting on you need to decide what sort of welt you want to knit. The welt instructions on the card give the number of rows required if you are working a 1x1 rib. For card 105, this is 28 rows. If you want to work a mock rib, you need to knit double the rows in your preferred needle arrangement and turn the hem to attain approximately the same rib depth.

### BACK

So, cast on your 136 stitches and work your welt. When it is complete, turn the row counter back to 000. Every time you reach a row number at the left of the card, you reset the row counter back to 000 before starting the next section.

Now set for stocking stitch and at your main tension — you could actually make your own notes about how you knitted the design on the back

of the card if you liked for future reference. Something like 'Sally's sweater knitted in Fred's 3 ply cotton I used T5' would be helpful if Sally wanted another one in the same yarn in the future! You could, of course, put the tension dial number you used on the top right of the card, but if you worked another garment in a different brand of 3 ply from the same card, you might run out of space or



JULY 1993

get confused (I would!).

The next instruction is for the straight rows to the armhole — 144 here. Now reset RC back to 000 (before you forget) and start to shape the armholes; -4 at the right-hand side means cast off 4 sts — and what you do to one side you must do to the other. So cast off 4 sts at the



JANUARY 1994





SEPTEMBER 1993

beginning of the next 2 rows and look at the card again. The next instruction is -2A/R 2x. This translates to cast off 2 sts at the beginning of the next 4 rows (i.e. you are casting off 2 sts at the right on alternate rows twice, but of course what you do to the right you also do to the left, hence the translation). -1A/R 9x means cast off (or when you are talking about one stitch usually you say decrease) one stitch at each end of next and every foll alt row 9 times in all. Check your stitches — you should have 102 sts left — this information is also on the card. Right, that's the armhole shaped. Continue straight until your next RC check — which is 78.

Now shape the shoulders: -5A/R 5x means cast off 5 sts at beg of next 10 rows. The final -4 means cast off 4 sts at beg of the next 2 rows. At this point you should have 44 stitches left for the back neck. This is the final number shown at the top of the back as -44 and you can cast them off or knit them with waste yarn according to your preference.

#### FRONT

This is worked the same as the back up to the neck shaping. If you are working a 'V' neck, this starts on the same row as the armhole shaping. If you are knitting a round neck, then you knit until RC shows 48 (shaping

the armholes on the way of course).

We'll knit the round neckline. So when RC shows 48 the instruction on the card is -11 — this figure refers to half the card, so you need to cast off (or push into HP, you can choose the techniques you use) 22 stitches at the centre. With carriage at right, push all needles at left to HP and work on the right half of the sweater first. Now follow the shaping instructions in the same way as you did for the armhole. So -1E/R 11x marked at the neck edge means decrease one stitch at neck edge on next 11 rows. Knit straight to RC 78 and shape the shoulder. This time -5A/R 5x means exactly what it says — you are only working on one side, so you only cast off when the carriage is at the shoulder edge.

Once the first half is complete, take the carriage to the left and reset the

RC to 48. Now simply work the second side of the neckline and shoulders to correspond with the first.



NOVEMBER 1993

#### THE REST OF THE GARMENT

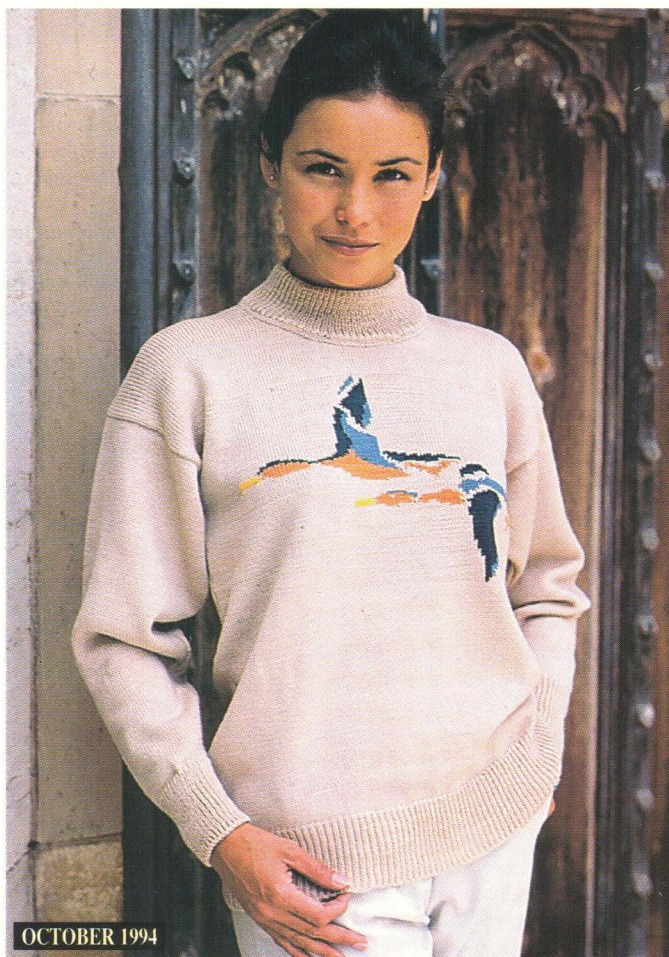
The sleeve pattern can be followed in a similar way to the back for the casting on and the welt. This time we come across a '+' in the shaping instructions, which says +1 11/R 16x. So this time we need to increase stitches. Increase one stitch at each edge of next and every following 11th row 16 times in all. You should now have 100 sts — as marked on the card. Knit until RC shows 180 and then shape the top of the sleeve. The instructions here are written in the same way as the armhole shaping, so I won't go through them.

Apart from a neckband style of your choice and the making up, you've now finished the bulk of the knitting.

#### ADAPTING DESIGNS

We'll take a look at some very basic alterations — sweaters to cardigans, length changes and neckband options in the future. But don't be afraid to use your cards now, as you will find most of this information is all in the basic instruction cards at the beginning of the pack.

Incidentally, if you thought that a library of basic designs means boring, take a look at the illustrations shown here on how we adapted these basic cards in previous issues. There are many different ways of adapting this useful library to make whatever you wish!



OCTOBER 1994



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## NOTE

Knit side is used as right side.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

## PATTERN NOTE

Arrange Ns and work pattern manually as shown in Diagram 1.

## SPECIAL NOTE

Count Ns in NWP as though they were in WP throughout. If end N should be empty N in patt, simply put N in work and ignore patterning sequence at edge.

## BACK

With RB in position set machine for 1x1 rib. Push 166[174:184:192:200] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. T1/1, K7 rows and transfer sts to MB. Transfer sts for patt as shown in Diagram 1 and using MT, K1 row.

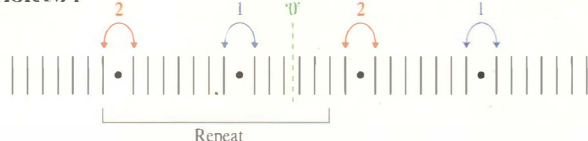
RC000. Start and work in patt (see patt note) throughout. K4[4:10:10:10] rows. Dec 1 st at each end of next and every foll 9th row 12[12:13:13:13] times in all. 142[150:158:166:174] sts. K until RC shows

# Lady's Laddered Vest

DESIGNED BY CAROL MCCAIG

<b>MACHINES:</b>	These instructions are written for standard gauge machines with ribber
<b>YARN:</b>	Yeoman Perle
<b>FIBRE CONTENT:</b>	100% Cotton
<b>COLOUR:</b>	We used Sky (MC)
<b>STOCKISTS:</b>	In case of difficulty, this yarn is obtainable via mail order from Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 0UD
<b>SIZES:</b>	To suit bust 86[91:96:101:106]cm Finished measurement 96[101:106:111:116]cm Length 68[68:72:72:72]cm Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes
<b>MATERIALS:</b>	2 x 250g cones in MC
<b>MAIN TENSION:</b>	33 sts and 43 rows to 10cm measured over patt after washing, drying and steam pressing and counting Ns in NWP as though they were in WP throughout (tension dial approx 6 = MT) Tension must be matched exactly before starting garment
<b>ABBREVIATIONS:</b>	See below

DIAGRAM 1



7 Ns in WP, 1 N in NWP positioned as shown.  
K10 rows. Cable single sts (1) only.  
K10 rows. Cable single sts (2) only.  
These 20 rows are repeated throughout for pattern.

Ns at R of centre '0' to HP. K1 row.  
\*Push 1 N nearest carr to HP on next row. Push 2 Ns at opposite side to carr to HP on next row\*. Rep from \* to \* once more. Push 1 N at neck edge to HP on next 6 rows. K1 row. Push 1 N at neck edge to HP on next and every foll alt row 13 times in all. 34[38:42:47:51] sts. K until RC shows 86[86:90:90:90]. WK over rem sts. CAL. Leaving all Ns to R of centre '0' and 10 Ns at L of '0' in HP, push rem Ns to UWP and keeping patt correct from noted position, reset RC at 48[48:52:52:52] and K L side to correspond with R.  
CAR. Set carr so HP Ns will K and WK over rem 70 sts.

## NECKBAND

Join one shoulder seam.

With RB in position set machine for 1x1 rib. Push 140 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. T1/1, K6 rows and transfer sts to MB. Using MT, K1 row. With wrong side facing, pick up neck edge and hang evenly along the row. K1 row. Using T10, K1 row and cast off using latch tool.

## ARMBANDS

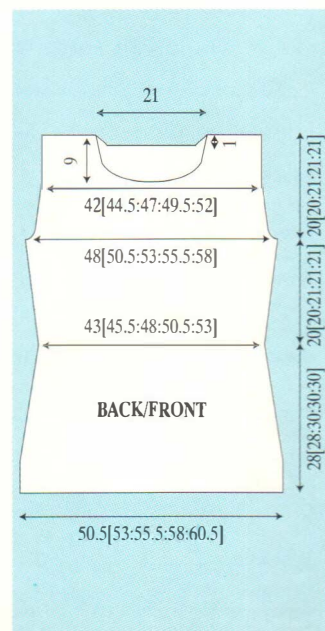
Work two alike

Join second shoulder seam.

With RB in position set machine for 1x1 rib. Push 125 Ns on MB and corresponding Ns on RB to WP. Work as given for neckband, but picking up armhole edge instead of neck edge.

## TO MAKE UP

Wash pieces and when damp block to correct measurements. Steam press when dry and allow to cool and dry. Join neckband seam. Join side seams matching markers. Give final light press to side seams.



120[120:128:128:128] and place a (waist) marker at each edge.  
RC000. K9 rows. Inc 1 st at each end of next and every foll 10th row 8[8:9:9:9] times in all. 158[166:176:184:192] sts. K until RC shows 86[86:90:90:90] and place a marker at each edge.

## SHAPE ARMHOLE

RC000. K2 rows. Dec 1 st at each end of next and every foll 3rd row 10 times in all. 138[146:156:164:172] sts. K until RC shows 80[80:84:84:84].

## SHAPE NECK

Set carr for HP. Note position in patt sequence. Push all Ns at L of centre '0' and 32 to R of '0' to HP. Cont over rem sts at R for first side. K1 row. Push 1 N at neck edge to HP on next and every foll alt row 3 times in all. RC shows 86[86:90:90:90]. WK over rem 34[38:42:47:51] sts.  
CAL. Leaving all Ns to R of centre '0' and 32 Ns at L of '0' in HP, push rem Ns to UWP and keeping patt correct from noted position, reset RC at 80[80:84:84:84] and K L side to correspond with R.  
CAR. Set carr so HP Ns will K and WK over rem 70 sts.

## FRONT

Work as given for front until RC shows 48[48:52:52:52] after armhole shaping.

## SHAPE NECK

Set carr for HP. Note position in patt sequence. Push all Ns at L and 10

## ABBREVIATIONS

alt = alternate(ly)	K = knit	T = tension
altog = altogether	L = left	tog = together
BB = back bed	LHS = left-hand side	trans = transfer
beg = beginning	MB = main bed	UWP = upper working position
CAL = carriage at left	MT = main tension	WK = using WY, K a few rows and release from machine
CAR = carriage at right	NWP = non-working position	WP = working position
carr = carriage	N(s) = needle(s)	WY = waste yarn
cm = centimetres	opp = opposite	[ ] = figures in square brackets refer to larger sizes
col = colour	patt = pattern	
con = contrast	pos = position	
cont = continue	R = right	
dec = decrease	RB = ribber	
DK = double knitting	RC = row counter	
ev = every	rep = repeat	✧ Easy enough for a beginner
FB = front bed	RHS = right-hand side	✧✧ For a knitter with some experience
ff = fully fashioned	RT = rib tension	✧✧✧ For experienced knitters
foll = following	rem = remaining	✧✧✧✧ Challenging
g = gram	SS = stitch size	
HP = holding position	st(s) = stitch(es)	
inc = increase	st st = stocking stitch	

### FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP.  
Return alt Ns to NWP for 1x1 mock rib.

Return every 3rd N to NWP for 2x1 mock rib.

Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again. Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.







# Innovative Combinations

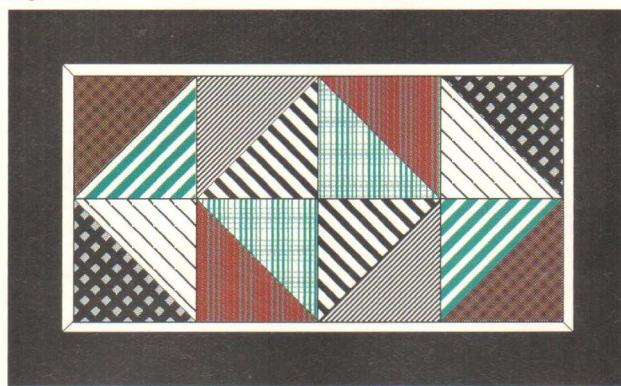
*Linda Jackson has some interesting project ideas*

Last month I wrote about incorporating different shapes and patterned fabrics into knitted patchwork. This month and next, I will suggest some ideas for innovative projects using combinations of these ideas.

## QUILTED PLACE MATS AND FRIENDS

An ideal project to begin experimenting with using furnishing style knitted fabrics, is to design and make up some decorative mats. If you plan your design around symmetrical triangles as shown in the illustrations, this sort of mat is fairly quick to make, especially since the patchwork component can be surrounded by a plainer set of borders. Not only does the border serve as a frame for your decorative mat, but it can also act as a unifying

DIAGRAM 1



materials we already have and creating our own fabric designs.

The mats in the illustrations consist entirely of symmetrical right-angled triangles so one of the quick

various colour arrangements.

## YARN CHOICES

Since place mats need to be fully machine washable and may need to

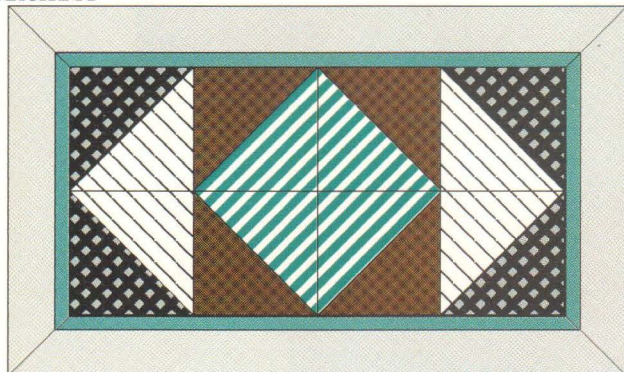
## FABRIC DESIGNS AND COLOURS

Simple designs usually work best as well as being quickest and easiest to make up. Diagram 1, for example, shows a mat where many different fabrics have been used and is 'bitty' and far less successful than those shown in Diagram 2 onwards where fewer colours and fabrics were used.

For mats that will be seen in the context of a table setting the fabric designs should ideally complement each other so that the finished mat is an integrated whole rather than a collection of oddments. Keeping to stripes, checks and plains and having a co-ordinated colour scheme gives the project a much more unified look, while providing enough interest to be decorative on a very plain table.

This is where the machine knit-

DIAGRAM 2



feature in a set of mats which differ slightly in their pieced interior. Of course, you can begin by making just one mat for a bedside table or sideboard. Then if your project is successful, you can move on to a set of mats perhaps with a matching table runner for special occasions. It is always best to begin with a small project which can be expanded than with a larger more challenging one which can overwhelm you and put you off altogether before you have even started.

## ORIGINAL CREATIONS

As always, machine knitters have a distinct advantage as we are creating our fabrics from scratch. This means we do not have to scour the market stalls and fabric shops to find the fabrics and colours we need to fit in with the decoration in a particular room. To a certain extent we can create what we need by combining

methods described in the May issue can be used for knitting and piecing. The diagrams show different striped fabrics, but there is a wide variety of possibilities even with the same fabric using different colours. A very stylish mat can be worked using just one or two simple stitch patterns in

withstand some heat, linen, cotton or mixtures containing large proportions of these are good choices. Superwash wools are also a possibility; but fluffy acrylics are not a good idea as they cannot be pressed and tend to lose their looks when flattened. [Don't we all — Ed!]

DIAGRAM 4

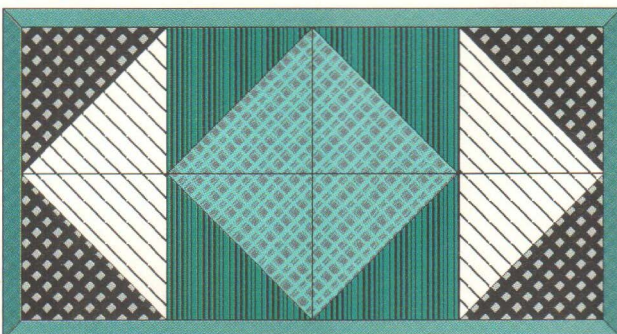
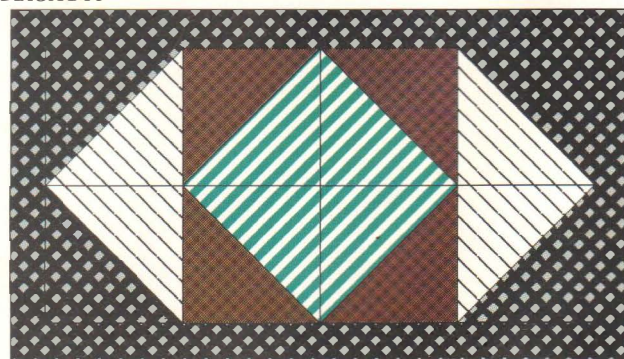


DIAGRAM 3



ters' ability to create fabrics and lib comes into its own. You can set aside a few cones of yarn in colours that look good together and go with your room and make up fabrics in fashionably coloured stripes and checks. If you are a little hesitant about colour choice, a very successful recipe is one using black, white and one or perhaps two other colours. My fabrics had a theme of black and white with sea green and rust (although these colours may show up differently when printed).

Finally consider the possibility of using just two fabrics for example and creating two co-ordinating sets of four mats each with two different piece arrangements but using the same fabrics (Diagrams 11 and 12).

## METHOD

After planning your fabrics and piece arrangement for your design, knit



the required number of squares. (If you are using the doubling-over method you need as many squares as there are triangles in the patchwork piece). Seam pairs of these together right sides facing along the diagonal, then open out the flaps so that a double-thickness square is formed, as described in the May issue article. You now have a square of

double fabric consisting of two right-angled triangles. When you have finished joining all the squares in this way, pin and join pairs of squares to each other following your design plan, treating the double thickness pieces as a single fabric. Finally, pin and sew the four two-square sections together to complete the interior patchwork section of the mat.

DIAGRAM 5

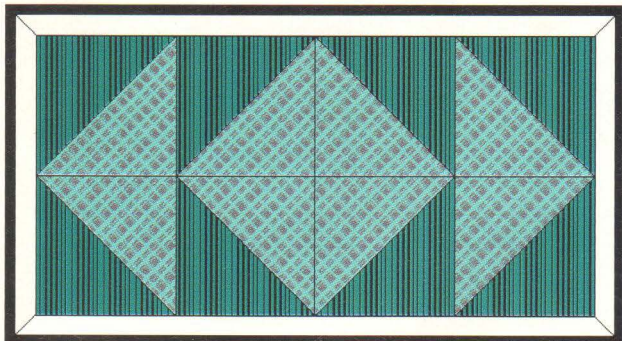


DIAGRAM 6

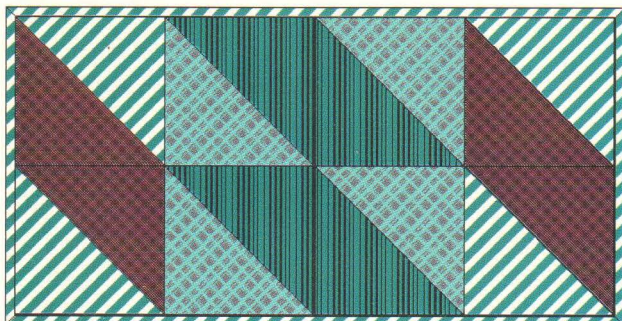


DIAGRAM 7

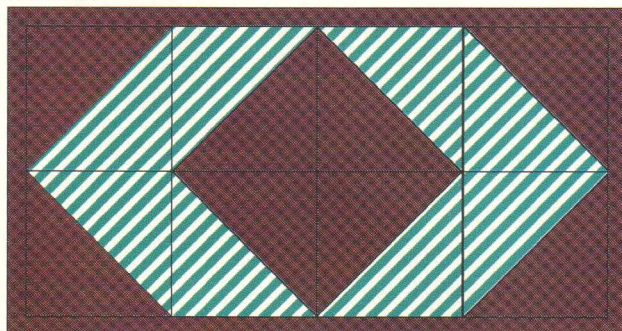
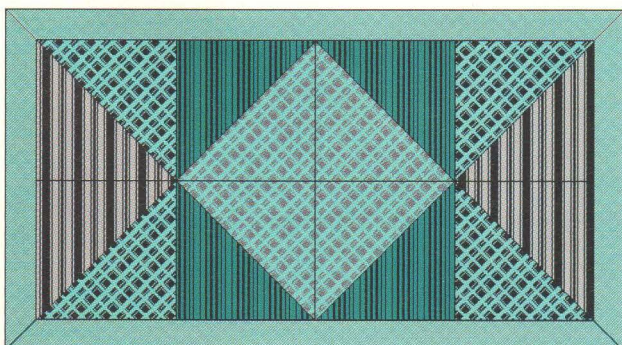


DIAGRAM 8



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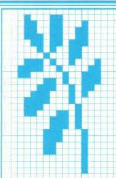
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Knit lengths of plain or patterned fabric to form the thin and thick borders. See my article in the March issue of *MKT* on how to calculate the lengths to include mitred corners. Using thin machine washable polyester wadding, cut out a piece the same size as the mat. Cut your wadding as a true oblong, even if the mat is slightly out of true. Pin the pieced top to the wadding around the edges easing in or stretching where necessary to adjust any slight inaccuracies and form a perfect oblong following the wadding. Anchor further with pins at crucial points, easing and stretching as neces-

sary to make sure these points are in exactly the right place on the wadding. As with all patchwork it is most important that seam joints and points where different patches meet be in the correct position even if it means easing and stretching the pieced work. Slight puckering just blends in with the contours formed by quilting lines whereas a design which is askew or seams which don't quite meet up stick out like a sore thumb.

### QUILTING

Adjust your sewing machine to cope with some extra thickness and sew

round the outer edge of the work about 5mm in from the edge of the knitting. Decide on where you want your quilting lines to be and sew along these, leaving as many of your anchor pins in place as possible as you work. Trim away the wadding from outside your perimeter seam. Knit up a plain coloured stocking stitch backing fabric the same size as

your mat, or use a fabric backing if you prefer. Place on top of the pieced work, right sides together and sew round the edge (just inside your previous perimeter quilting seam) leaving a small opening along one of the long edges. Close the remaining opening. Turn your work right side out and press. Pin and topstitch around the edge of the mat.

DIAGRAM 9

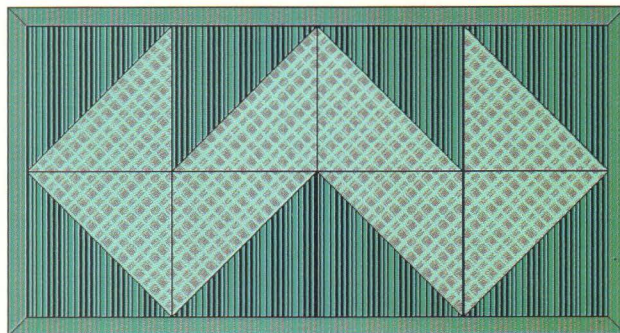


DIAGRAM 10

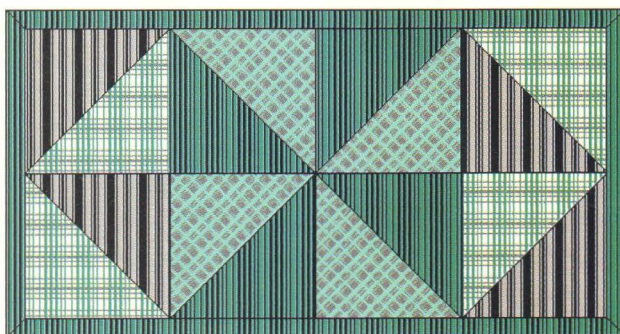


DIAGRAM 11

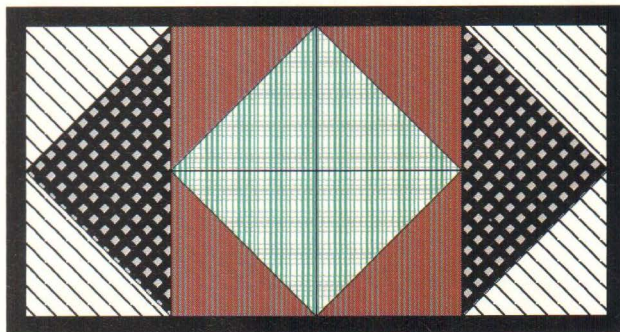
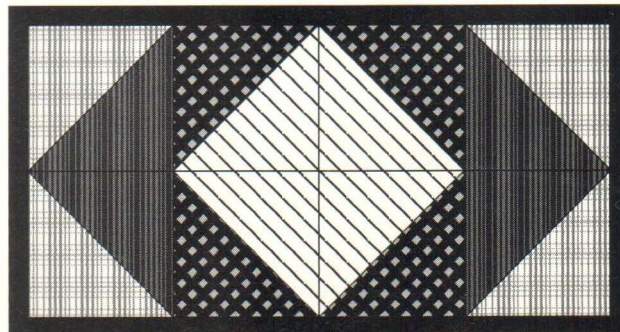


DIAGRAM 12



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3a If you answered NO, could you explain what difficulties you have, or have had — specifying the shop/shopping location where you tried to buy your copy.

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# Silver Reed KD 100

*Maggie Dyke starts to use Silver Reed's latest design tool*

This month we're actually going to start doing something with the Silver Reed KD 100 program. Last month we got it into the computer and immediately started bossing it around, telling it which machine we were going to work with and so on. I don't know about you, but I find telling computers what to do is a great confidence booster. I've got quite blasé about the whole thing and my mouse goes whizzing about clicking on things with gay abandon now!

The KD 100 is a brilliant design tool. You can use it to design stitch patterns and garment patterns, and it will put the two of them together for you on the screen, so you can see how each garment piece is going to look before you even cast on. First things first, however, and we'll start with the stitch pattern part of the program.

## THE INCLUDED DESIGNS

Apart from the program disc in the KD 100 package, there's also a stitch pattern disc. This holds 76 patterns, covering Fair Isle, tuck, slip, weaving, punch lace and transfer lace. There are some beautiful intricate floral patterns, cleverly designed with small floats, and a brilliant set of jungle theme patterns. I'm getting a bit ahead of myself here though — we should really look at the designing possibilities we can use ourselves before we start popping in pattern discs.

If you were with me last month, your program will already be loaded into your computer and the mouse will be working. You may find it easier to follow this article if you read it in front of your computer, so you can wiggle your mouse about and look at things as we're discussing them.

## PREPARE YOUR DRAWING BOARD

Open up the program and, when the grey Menu page appears, click on Box 1 — 'Make a Stitch Pattern'. This gives us the pattern creation page. It's a bit like opening up a brand new sketch book, and putting it on a very organised drawing board, which has lots of nicely sharpened pencils, rubbers, paintbrushes, compasses, set squares and paints arranged tidily around it. Most of the screen is white. This is our drawing page, and it's surrounded by all our drawing tools. These are shown by little picture boxes, known as icons which illustrate what each tool will do.

## WHAT DOES WHAT

Diagram 1 shows the function of all the icons on the Drawing Page. Number 1 on the diagram shows the position of the mouse cursor, number 2 the message area. If the computer needs to tell you something the message will appear here. Number 3 is the Drawing Page itself, and you can design your stitch pattern anywhere in this area.

Number 4 shows all the drawing

tools we can use to make a stitch pattern. Reading from the top left-hand side of the diagram, the drawing tools are: a fine line, a thick line, a straight line, a rubber, a paintbrush, a circle or ellipse tool (which will draw regular oval shapes), a square or rectangle tool and a text tool which allows us to use the keyboard to type in letters or numbers to make a 'message' sweater.

Below these drawing tools are three more little picture boxes or icons, which give more possibilities, but we're going to leave those alone for the moment. To 'activate' any of these icons (make them work) just move the cursor over the box you want and click the mouse once. The box turns blue and you can use that tool.

Number 5 tells you what size screen you are working with. There are three options. Normally when you first open the page, the setting will be 'Standard'.

## WHERE AM I?

Numbers 6 and 7 show the position of the cursor on the screen. Number 6 is the stitch position and shows the width of the pattern, counting from the left-hand edge. Number 7 is the row position, and shows the length of the pattern, counting from the bottom. If you start drawing your pattern in the middle of the screen, the program will count any empty stitches to the left and any empty rows below your design, and include

these when it is counting. If you want to know the exact stitch and row size of your pattern while you are working on it, start your drawing in the bottom left-hand corner, when the readings show Stitch 1, Row 1. Moving the cursor to the top right-hand corner will show the pattern size.

Number 8 shows the Colour Palette. The coloured rectangle at the top shows the 'active' colour, ie. the colour which will be used if you start to draw now. The eight squares below show the other colours you can choose from. The box at the top (the active colour) will be one of these. The eight colours shown can be changed to match yarn colours you are using as follows.

If you want a shade of pink, for example, click on square E (red). This becomes the 'active' colour, so it appears in the rectangle at the top. To alter it to the shade you want, click on the box marked 'RGB'. RGB stands for Red, Green, Blue and you can increase or decrease the amount of each of these colours to make the exact shade you want.

When you click on RGB, the Colour Control box appears on the drawing page. The colour we are working with is a standard red, so the settings in the Colour Control box are Red (3), Green (0) and Blue (0). By using the plus and minus keys above and below each number, you can increase or decrease the amount of that colour.

## IN THE PINK

Each colour has a choice of four different settings — 0, 1, 2 and 3. By adding two scoops of Blue to Red (by clicking on the plus button twice), you can make a lovely shocking pink colour. Higher numbers make a colour lighter, and lower numbers make a colour darker. Choosing any colour, and setting all the numbers to 0 will make black. Setting all the numbers to 3 will make white.

When you've changed the basic red to the shade you want, and you don't want to change any other colours, click on the 'OK' button on the Colour Control panel. If you want to change another colour, click on that to make it active, then alter the settings in the Colour Control panel. Don't click on the 'OK' button until you've made all the alterations you want. All eight colours can be

DIAGRAM 1 Pattern creation page (Drawing Board)

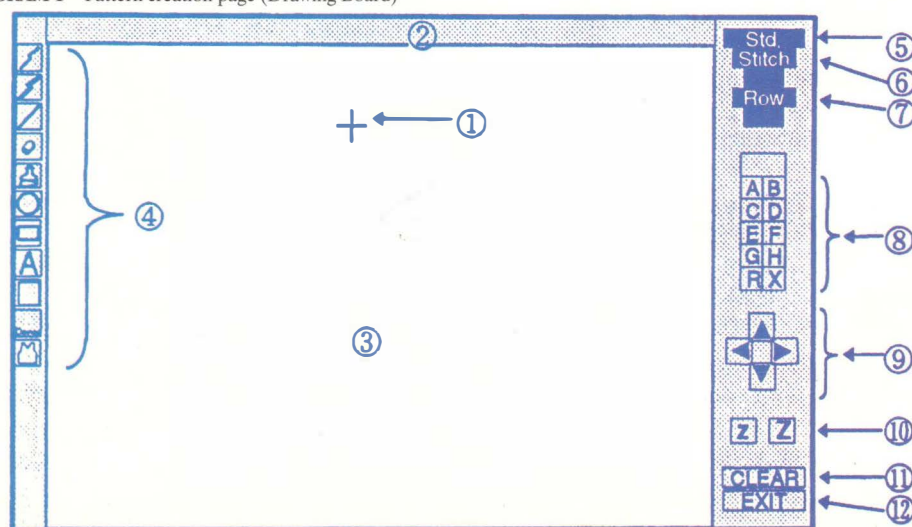
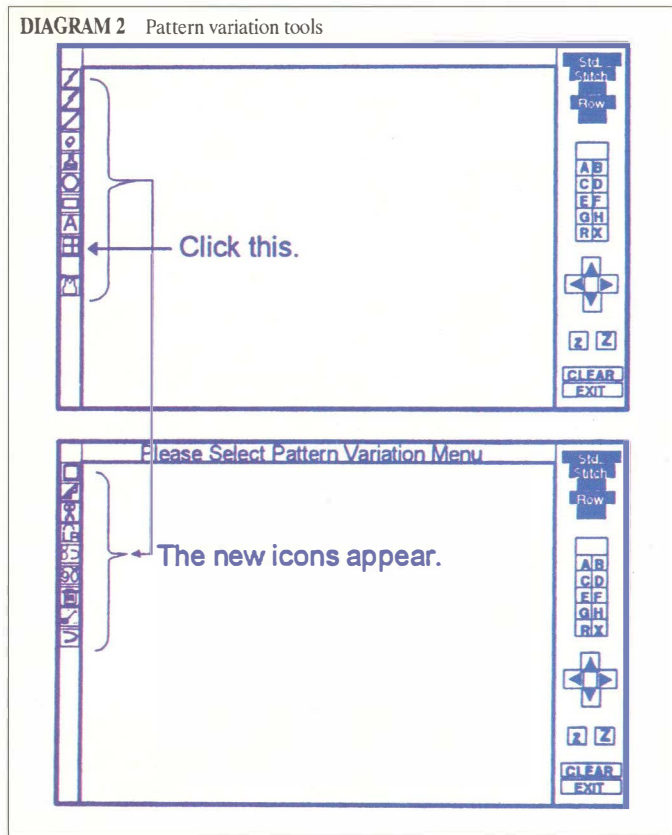




DIAGRAM 2 Pattern variation tools



Click on the third box up from the bottom — the square with the dotted line inside it. This opens up the Pattern Variation Menu (Diagram 2). All the drawing tools which were on the left-hand side of the screen disappear, and another set of icons appears — more things to play with! These allow you to change all or part of the pattern you have drawn.

To use any of these tools, the pattern or part of the pattern you want to work with, has to be selected and framed. You do this by clicking on the top icon — the box with the dotted line inside it. The box turns blue (as do all the drawing tool icons when you click on them, meaning they are active). Move the cursor to the pattern you want to work on. The Message area (number 2 on Diagram 1) reads 'Framing and Appointing Please'. The cursor turns into lines which run the length and width of the screen. When the cursor is in the top left-hand corner of the pattern area, click the mouse. Then drag the mouse so the lines enclose the pattern area you want to work on. Click the mouse again when you reach the bottom right-hand corner. The selected pattern area is now framed, and ready for you to use the Pattern Variation tool of your choice.

### CHANGING

Button two will copy the pattern (or

part of the pattern) you have just framed. Button three will cut and move the pattern to a different place. Button four will turn the framed pattern from left to right. Button five will turn it upside down. Button six reverses the framed pattern by turning it to the right by 90 degrees. Button seven pops the framed pattern into the dustbin. Button eight will change the size and/or the proportions of the pattern. Frame the pattern, then click on button eight. Move the cursor inside the frame and click the mouse. As you drag the mouse, the size and proportions of the pattern alter, following the mouse movement. When you're happy with the result, click the mouse again. Move the cursor outside the frame, and click again to make the change take effect. Repeat as often as you like until you get a result you're happy with. Finally, button nine will return you to the original drawing page.

### HOMEWORK

We've covered all the basic functions of the drawing page this month, so what I'd like you to do now is to have a jolly good play with all the icons, and see for yourself what happens. As far as I know (from trying myself!) you can't actually break anything by experimenting, so as our American cousins would say — Enjoy!

changed in this way. If you decide that you don't like any of your new colours when you've finished, just click on the 'X' box next to the RGB box, and all the colours will return to their original settings.

When you close the program and start it up again, the colours will have gone back to their original shades. If you want to keep the new colours you have mixed, you can save the stitch pattern you have designed on a floppy disc. When the pattern is loaded back into the computer, the colours you were working with will still be there. The computer itself doesn't remember any changes you make, so you always need to store anything you have customised on a floppy disc.

### SIZES AND VIEWS

Number 9 shows the 'Scroll' keys. If you are working on a pattern which is too big to fit on the screen you can use the Scroll keys to move the pattern around to see the parts which aren't on the screen.

Clicking on the small z (number 10) reduces the screen so you can see the whole pattern area at once to make sure everything is going according to plan! 'Zoom Out' will show in the box marked 5 on the diagram. If you click on the big Z, the cursor will change to a magnifying glass. Move it on to the part of the pattern you want to enlarge, and click. It will enlarge all of the pattern, but the part you actually clicked on will be around the centre of the screen. If you click on the top right-hand part of the screen, and your pattern was

in the bottom left, you'll get a blank screen, which is a little worrying (at least I was worried!) until I realised the pattern was still there, but it was skulking off to the side. I had to use the Scroll keys (number 9 on the diagram) to bring it back on to the screen.

If you start off with a Standard size screen, one click will increase the screen to its maximum size — 'Zoom In'. A grid appears, with each rectangle representing one stitch, so this size screen is perfect for adjusting detail on a stitch pattern. If you start with a Reduced size screen, you need to repeat the procedure. The first time you enlarge it, the screen will return to Standard size, so you need to repeat it to make the screen maximum size.

The screen sizes are as follows:  
Standard screen shows 131 stitches by 148 rows  
Zoom In screen shows 65 stitches by 74 rows  
Zoom Out screen shows 250 stitches by 500 rows

Number 11 shows the 'Clear' icon. Clicking on this clears all the pattern from the Drawing Page, giving you a nice clean page to work on. Number 12 is the 'Exit' icon. Clicking on this takes you back to the grey Menu page, with the boxes 1 to 4. If you've finished work for the day, click on box 4 (Exit) to leave the program.

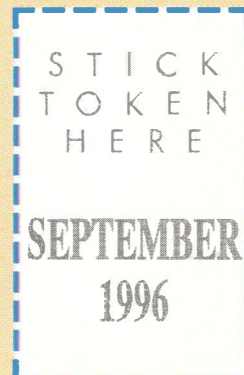
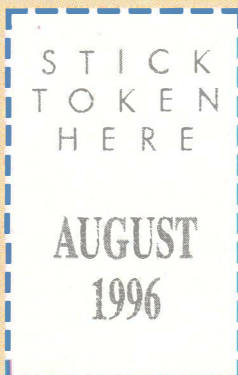
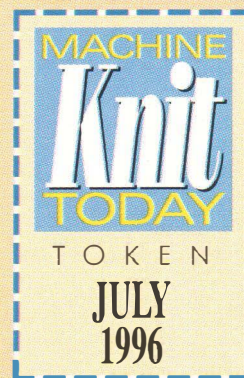
### BACK TO THE DRAWING TOOLS

To finish this month, we're going to go back to the Drawing Tools icons on the left-hand side of the screen.

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**NOTE**

Knit side is used as right side.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

**PUNCHCARD/  
ELECTRONIC PATTERN**

**Electronic machines:** Pattern is 172 from *Stitchworld* pattern book.

**Punchcard machines:** Punch card for alternative design given.

**PATTERN NOTE**

Chain or latch tool cast on is worked thus:

Push Ns required to 'E'. Work slip knot on to first N at L and hold yarn above Ns and latch tool below. Push tool up between first and second Ns and pull loop of yarn down. Holding the loop behind the latch on the tool, move up between second and third Ns, picking up yarn as before and this time pulling yarn through loop on the latch tool. Work loosely across the row until there is a chain stitch on each N, see Pictures 1, 2 and 3. Further details on the technique can be found in *Machine Knit Today* August 1993 'Step by Step' or *Machine Knitting News* January 1995 page 72.

**SPECIAL NOTE**

The picot edged band on the top has been made slightly smaller than the top edge of the lace top to prevent the garment drooping between the straps.

The variation in the number of cast on stitches at the beginning of each garment piece for each size is to ensure the (electronic) pattern matches at the bottom edge on the side seams without altering the shape of the garments too much.

**TOP****BACK AND FRONT****Work two pieces alike**

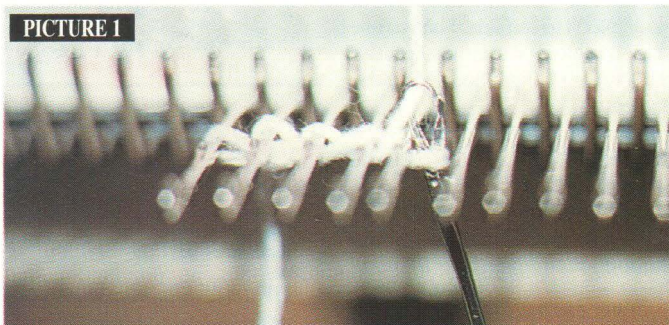
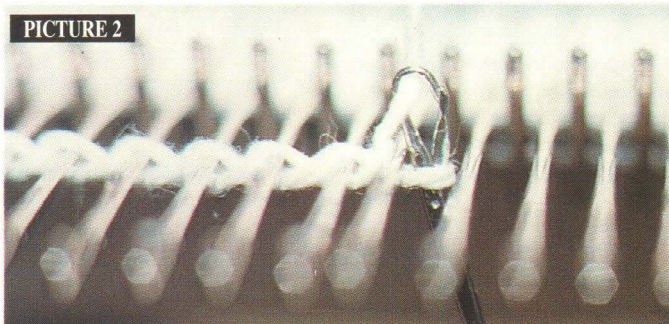
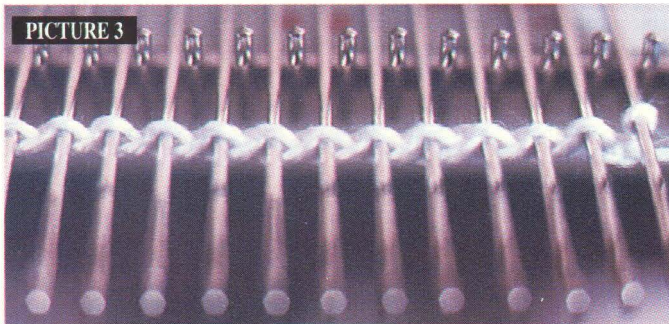
Push 81[81:89:97:97] Ns at each side of centre '0' to WP. 162[162:178:194:194] sts\* Using cast on comb, cast on using WY and K approx 9 rows. CAL. Using nylon cord, K1 row. CAR. Using MC, work a chain cast on from L to R (see patt note), end by threading MC into carr. Using T8, K2 rows. CAR\*.

\*\* Push Ns to HP and bring knitting forward along Nshanks. Take a spare length of MC and make a second chain from L to R (like the first cast on — this will be on the right side of the knitting)\*\*.  
RC000. Using T9, K1 row. Using T6, K1 row. CAR. Program patt (insert punchcard) for lace patt and work in lace throughout\*\*\*. Dec 1 st at each edge of next and every foll 11 th[22nd:

# Two-piece Lace Suit

DESIGNED BY JACKIE STOTT

<b>MACHINES:</b>	These instructions are written for Brother electronic machines with alternative lace design for punchcard machines
<b>YARN:</b>	Bramwell Artistic
<b>FIBRE CONTENT:</b>	100% Acrylic
<b>COLOUR:</b>	We used Cool Pink (MC)
<b>STOCKISTS:</b>	If you have any difficulty in obtaining this yarn, please write to F. W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancs BB5 5TU
<b>SIZES:</b>	<b>TOP:</b> To suit bust 86[91:96:101:106]cm Finished measurement 90[97:103:110:116]cm Length 50[50:51:52:52]cm <b>SKIRT:</b> To suit hip 91[96:101:106:110]cm Finished measurement 96[101:106:111:116]cm Length 76cm inc waistband Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes
<b>MATERIALS:</b>	1[1:1:1:2] x 500g cones in MC Actual yarn usage: <b>TOP:</b> 120[140:160:180:200]g <b>SKIRT:</b> 270[280:290:300:310]g Waist length of 3cm deep elastic
<b>MAIN TENSION:</b>	<b>LACE:</b> 31 sts and 44.5 rows to 10cm measured over lace patt — with wrong side facing, pin out to size, cover with cotton tea towel and with iron on lowest steam setting gently steam press (tension dial approx 6 = MT) <b>ST ST:</b> 32 sts and 40 rows to 10cm measured over st st after finishing as given for lace above (tension dial approx 7 = MT + 1) Tension must be matched exactly before starting garment
<b>ABBREVIATIONS:</b>	See page 20

**PICTURE 1****PICTURE 2****PICTURE 3**

14th:11th:19th] row 11[6:9:12:7] times in all. 140[150:160:170:180] sts. K until RC shows 138[138:142:146:146] and WK.

**PICOT HEM**

Push 128[136:144:152:160] Ns to WP. With wrong side facing, pick up back section from below WY and hang on to Ns, dec 12[14:16:18:20] sts evenly along the row. Work a chain as given for back from \*\* to \*\*. K the next row manually (because there are 2 sts on some Ns before making chain, it may be too tight to K using carr). T5, K9 rows. Transfer second and every foll alt st to adj N, leaving empty Ns in WP. Using T9, K1 row. Using T5, K8 rows and cast off. Work picot hem on front section as given for back.

**ROULEAU STRAPS**

Push 3 Ns to WP and using MC, cast on by hand ('e' wrap). Using T5, K14 rows and WK.

With right side facing, hang back on to the machine. Pick up cast on row, cast off and turn inside out. Work 5 more straps alike.

**SHOULDER TUBE**

This is the tube for holding straps at shoulders. Work 2 alike.

Push 6 Ns to WP and using MC, cast on by hand ('e' wrap). Using T5, K14 rows and WK. With right side facing, hang back on to the machine. Pick up cast on row, cast off and turn inside out.

**TO MAKE UP**

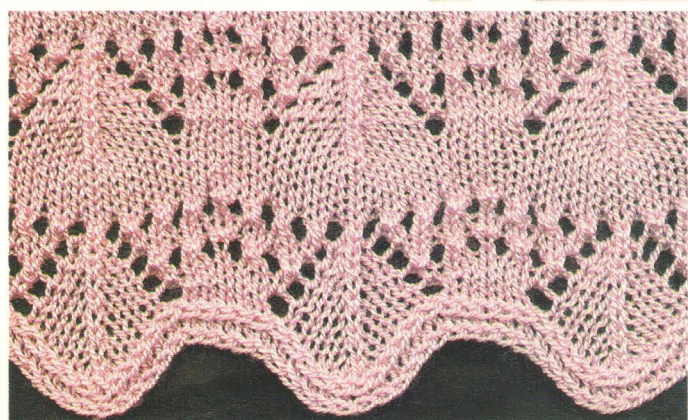
With wrong side facing and omitting picot band, block to correct measurements. Pin each point formed by lace on bottom edge 1.5cm longer than main garment measurement. Cover fabric with cotton tea towel and with steam iron set to lowest steam setting, gently steam press through cotton fabric, making sure to avoid picot hem at top.

Join side and band seams. Fold band to inside to form a hem and sew in position. (Note: the back of the hem is shorter so as not to show through the lace holes). Stretch straps, pin out and steam press through cloth. Attach to front of bodice from the cast on end, about 4cm apart. Thread the three straps through the small tube and sew into position at the back, adjusting the length to suit from cast off end.

**SKIRT****Work two pieces alike**

Push 81[89:89:97:97] Ns each side of centre '0' to WP. 162[178:178:194:194] Ns. Using WY, cast on and work bottom edge as given for top back to \*\*\*. K until RC shows 12.







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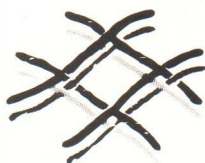
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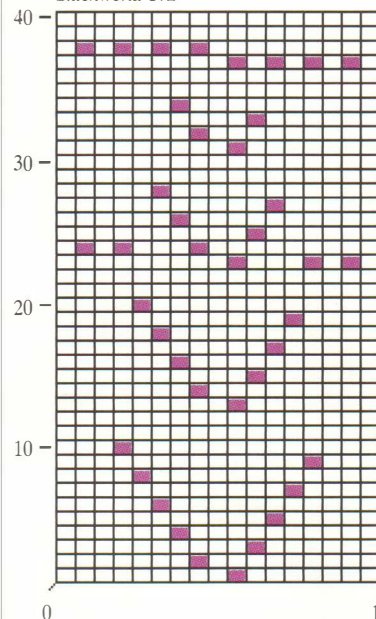
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BROTHER ELECTRONIC MAKE WITH PUNCHCARD OPTIONS

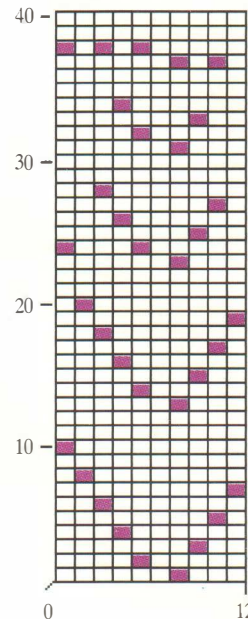
## ELECTRONIC PATTERN

Stitchworld 172



Reproduced courtesy of Brother

## PUNCHCARD ALTERNATIVE



CAR. Set carr for st st and cont in st st throughout. T7, K4 rows. Bring forward knitting and work a chain as given for back top from \*\* to \*\*. Using T9, K1 row. Using T7, K2 rows. RC shows 19. Work a second chain as first. T9, K1 row. RC20. CAR. RC000. Using T7 throughout and placing a marker at each edge on every 60th row (to assist in matching when making up), dec 1 st at each end of next and every foll 48th[24th: 48th:24th:48th] row 4[8:4:8:4] times in all. 154[162:170:178:186] sts. (Adjust length here if required). K until RC shows 194. Dec 1 st at each end of next and every foll 9th row 8 times in all. 138[146:154:162:170] sts. K until RC shows 266.

### SHAPE WAIST

Set carr for HP. Always taking the yarn around the first inside N in HP, push 16 Ns at opposite side to carr to HP on next 2 rows. Push 15 Ns at opposite side to carr to HP on next 4 rows. Break yarn and rethread. Set

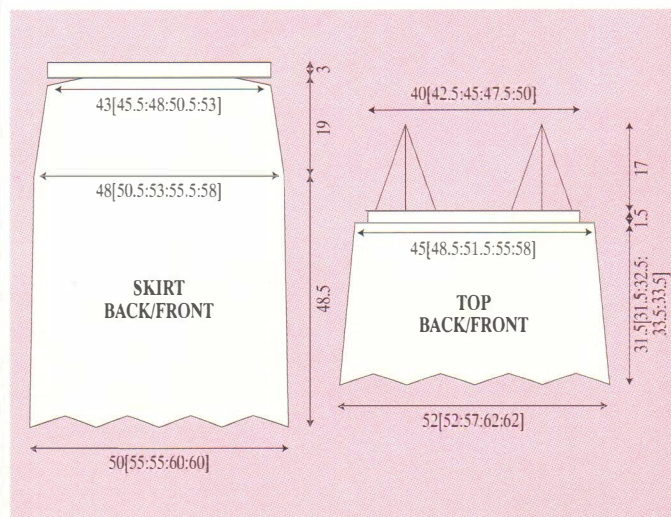
carr so HP Ns will K and K1 row.

### WAISTBAND

Transfer 2nd and every foll alt st to its adj N, pushing empty Ns to NWP. T5, K30 rows. Pick up first row of alt stitches and hang evenly along the row to form a hem (ignoring bars formed by empty Ns). T10, K1 row and cast off VERY loosely.

### TO MAKE UP

With wrong side facing, pin one skirt piece out to size and shape omitting waistband. Pin lace points out on bottom edge 1.5cm longer than main length. Gently steam press over a cotton tea towel. Repeat for second half of skirt. Join side seams, matching WY markers. With wrong side facing, neaten side seams with steam iron through cloth. Mattress stitch one and a half waistband seams, leaving a hole for elastic. Thread elastic into waistband, adjust to fit and fasten off securely. Sew rem part of waistband seam.



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# Lacy Looks for Summer

*From transfer lace to lace-like print looks in Fair Isle, here is a selection of delicate looking fabrics just right for summer*



## ROSE BORDER

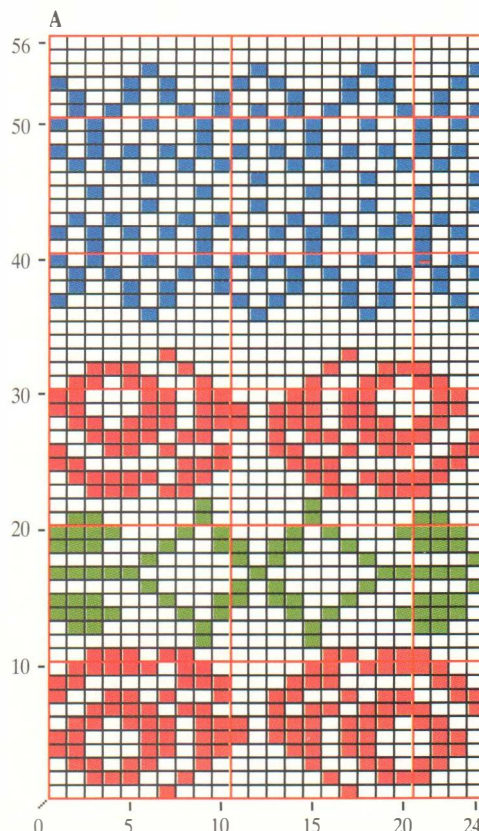
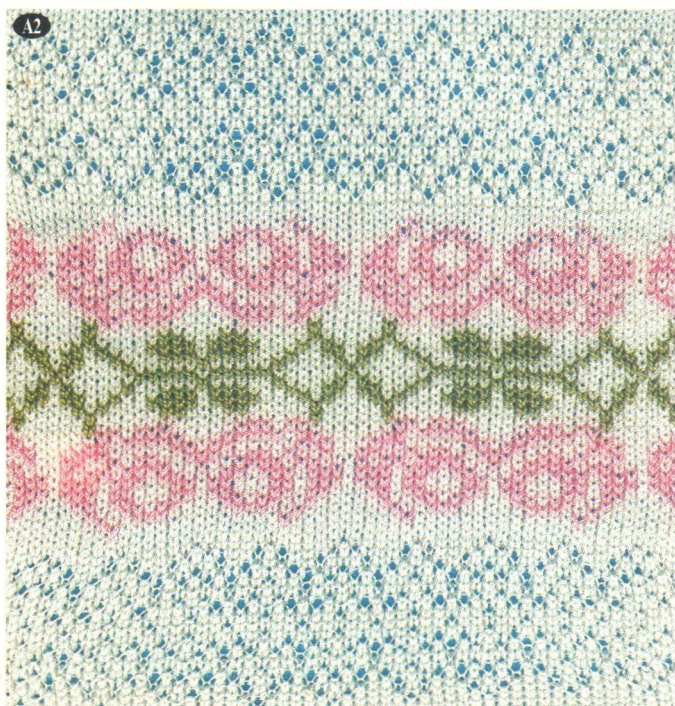
**Pattern A:** 24 stitches x 56 rows

Suitable for all 24 stitch punchcard and electronic machines when worked as Fair Isle. Depending upon your preferences and machine type, there are two fabric variations:

**Pattern A1.** As all-over Fair Isle. White used as MC throughout. Change colours in Feeder 2/B thus:

Using Butter, K11 rows.  
Using Green, K11 rows.  
Using Butter, K11 rows.  
Using MC only, K2 rows.  
Using Blue, K19 rows.  
Using MC only, K2 rows.

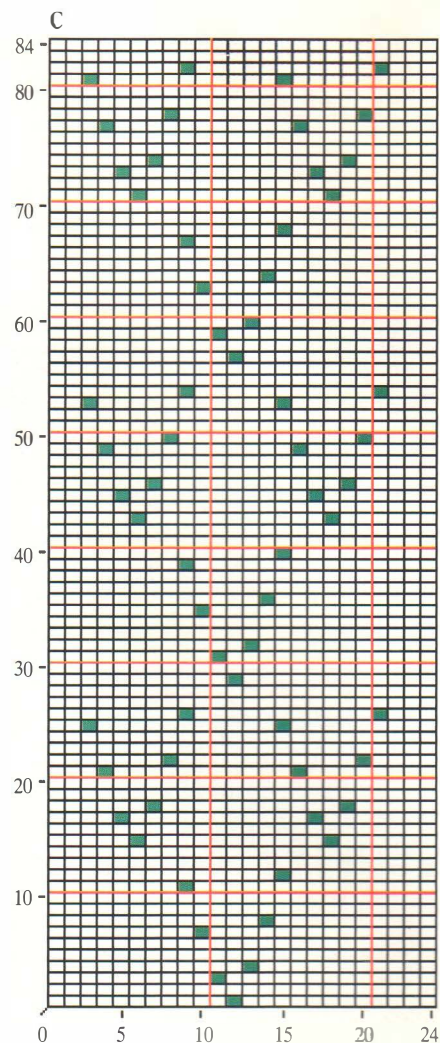
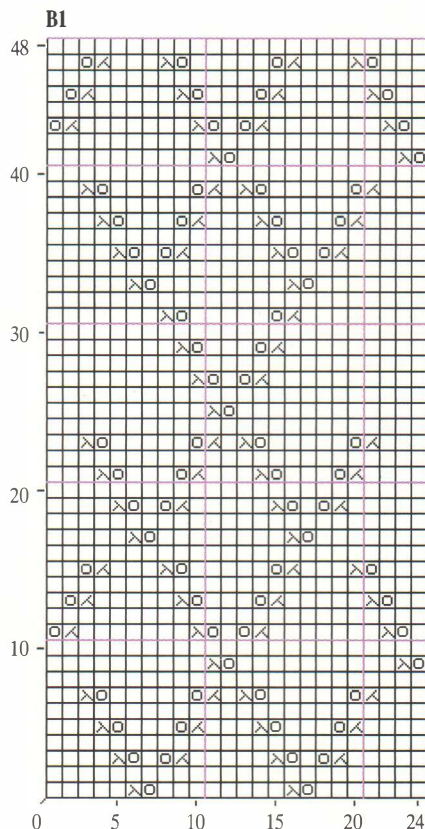
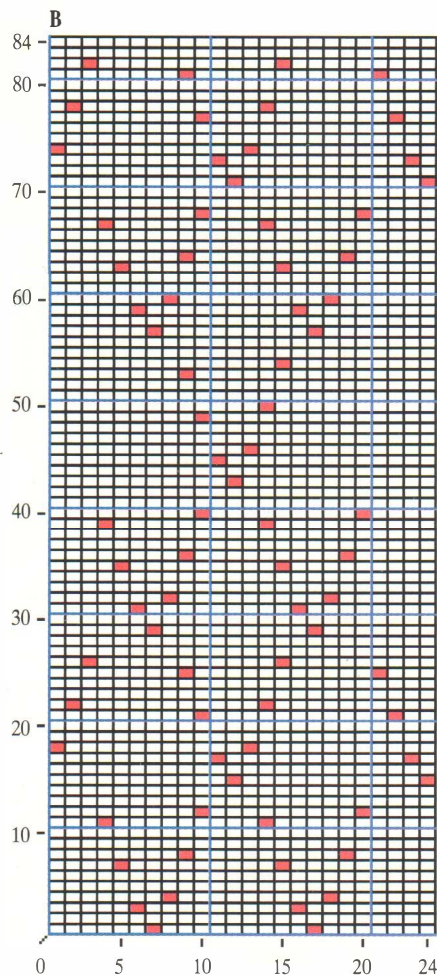
**Pattern A2.** As thread lace and Fair Isle. We commenced on pattern row 36. Working colour sequences similar to 1, but substituting thread (for thread/punch lace) for Blue and Pink for Butter — i.e. 19 rows thread lace, two rows plain, flower Fair Isle sequence, two rows plain then thread lace again.





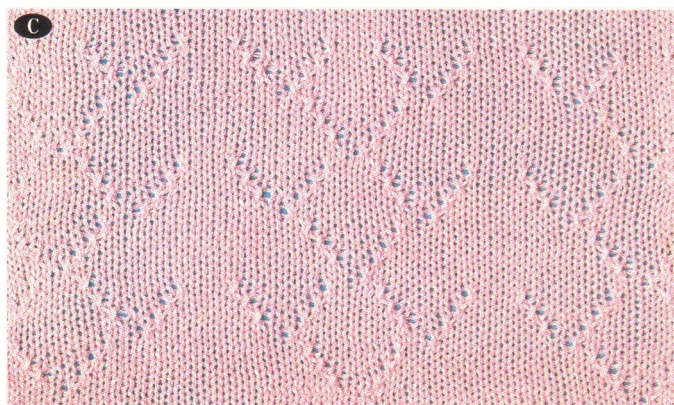
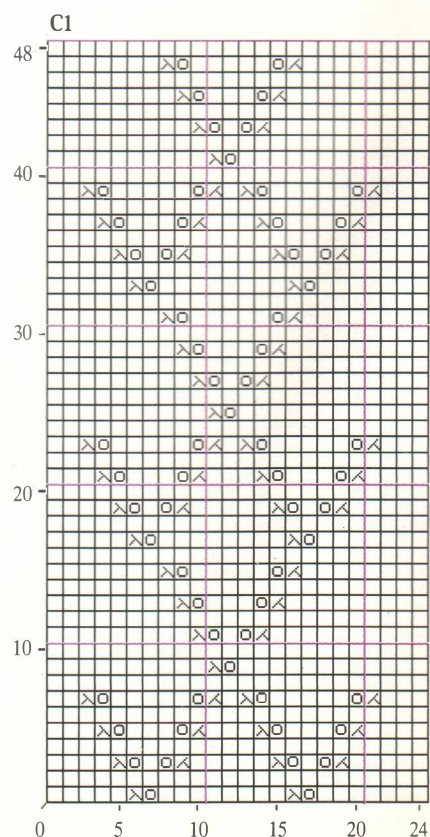
## LACE 'V's

**Pattern B:** 24 stitches x 84 rows as punchcard design; 24 stitches x 48 rows as manual design  
Suitable for machines with transfer lace carriage, or could be worked as a manual border from Pattern Diagram B1 on any machine.  
We knitted the sample shown as transfer (fashion) lace. Use the transfer carriage until no needles are selected as lace carriage goes from right to left, then knit two rows. Repeat the sequence throughout.



## ON VERTICAL LINES

**Pattern C:** 24 stitches x 84 rows as punchcard design; 24 stitches x 48 rows as manual design  
Suitable for Brother machines only if worked in fine lace as shown. However, the pattern can also be worked as normal (fashion) lace by any machine with a lace transfer carriage. Alternatively, transfer lace could be worked manually on any machine from Pattern Diagram C1.  
To work the fine lace on Brother machines, use the transfer carriage set on F throughout until no needles are selected as lace carriage goes from right to left, then knit two rows. Repeat the sequence throughout.





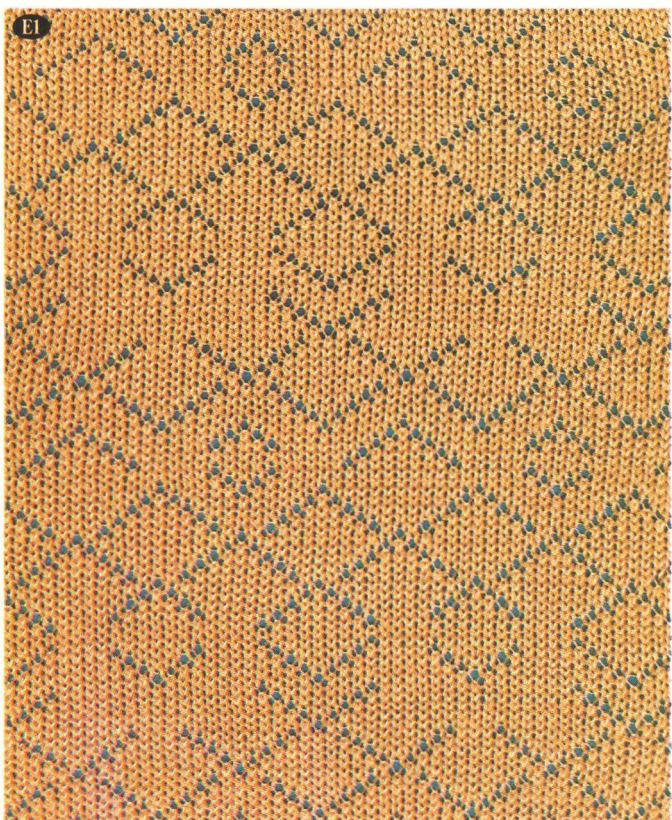
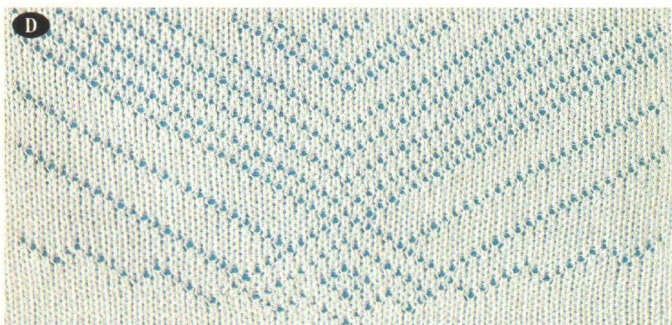
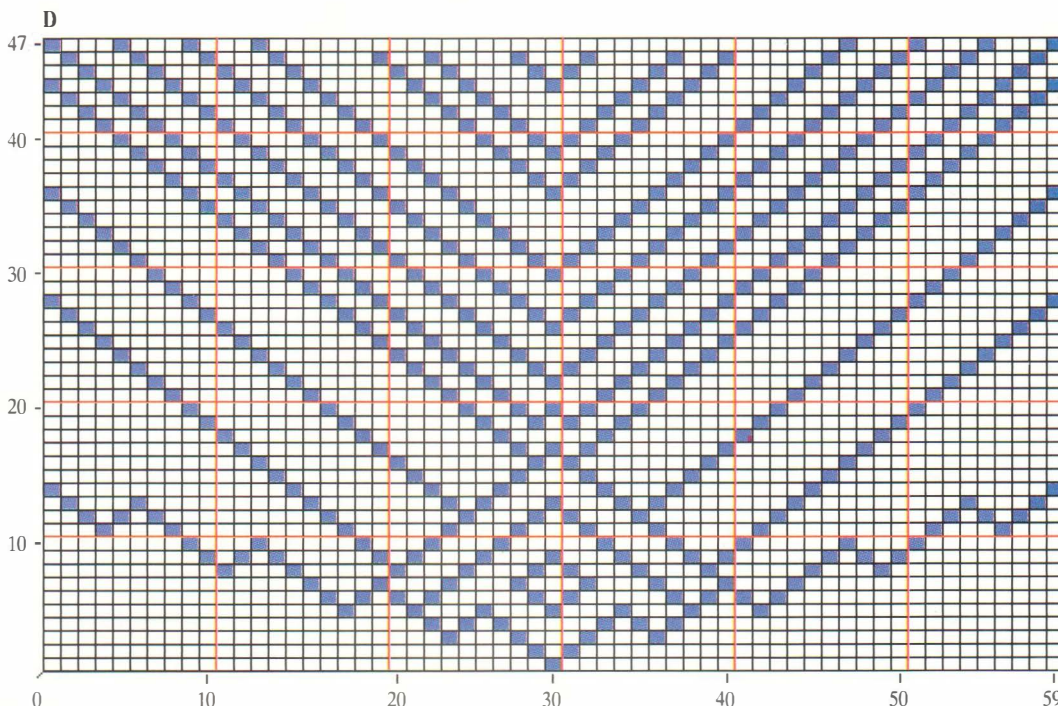
## YOKE TRIM

**Pattern D:** 59 stitches x 47 rows  
Suitable for electronic machines with thread/punch lace facility, or any electronic if worked as Fair Isle.

We worked as thread/punch lace using 4 ply for the main yarn and one end of bright acrylic as the lace thread.

### Suitable Adaptations:

1. For a deeper trim and a more lacy effect, try using the double height facility and matching sewing thread as the thread lace yarn.
2. Work in Fair Isle following a scalloped edge for a dramatic starting border to a tunic or cropped top.
3. Work as shown or double length using the garter carriage for light texture.
4. Use the negative button and double length and work as tuck stitch or on a tuck/slip setting.



## DIAMOND DROPS

**Pattern E:** 24 stitches x 42 rows

Suitable for all machines when worked as Fair Isle or as shown in **Sample E2**, suitable for machines with thread/punch lace facility when worked as Pattern E1.

**Pattern E1:** Worked from Pattern Diagram 1 as thread/punch lace using 4 ply cotton as the main yarn and a matching single bright acrylic as the lace thread.

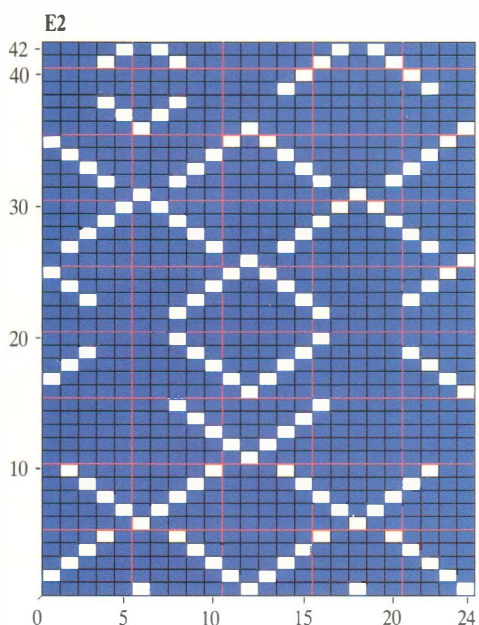
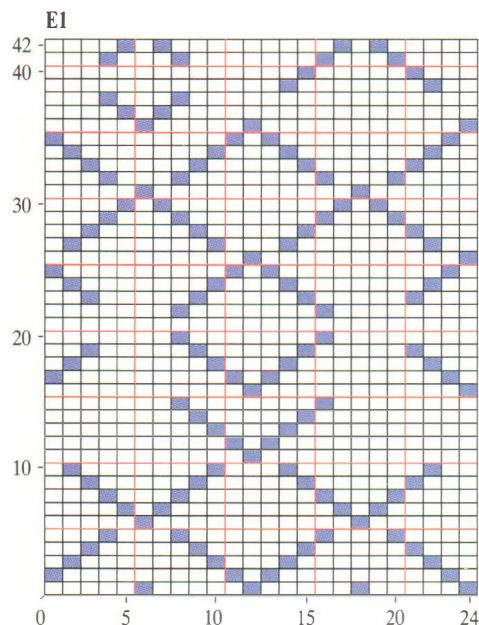
**Pattern E2:** Punched in reverse — as shown in Pattern Diagram E2. We worked the sample by setting for tuck from right to left and slip/part/empty from left to right.

### Suitable Adaptations:

1. When negatively punched you could work this as a tuck or a slip pattern on single or double bed. A deeper texture will be obtained if the elongation button is used.
2. Use Pattern E1 as a garter stitch pattern on single or double length for soft texture.
3. The design can, of course, be worked as Fair Isle, but you may need to think about float management as there would be the odd extra long thread.





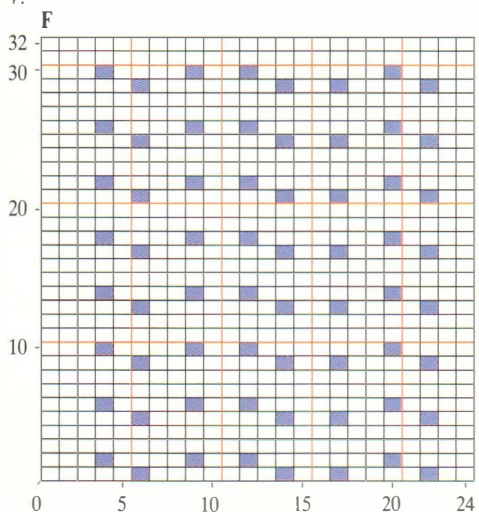


### LACE LADDERS

**Pattern F:** 24 stitches x 4 rows for punchcard version; 24 stitches x 2 rows for manual version

Suitable for all 24 stitch punchcard machines with lace carriage, or any machine if worked from manual Charts F1 and F2.

**Pattern F1:** We worked as transfer lace on a punchcard machine (fully fashioned lace) for vertical columns. Manual chart equivalent is Pattern Diagram F1.

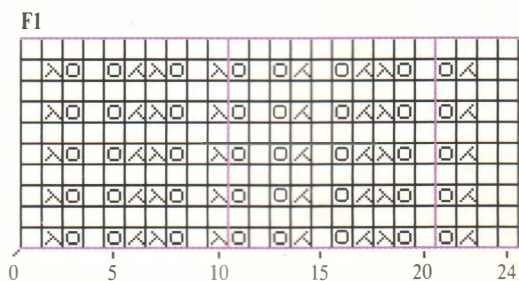
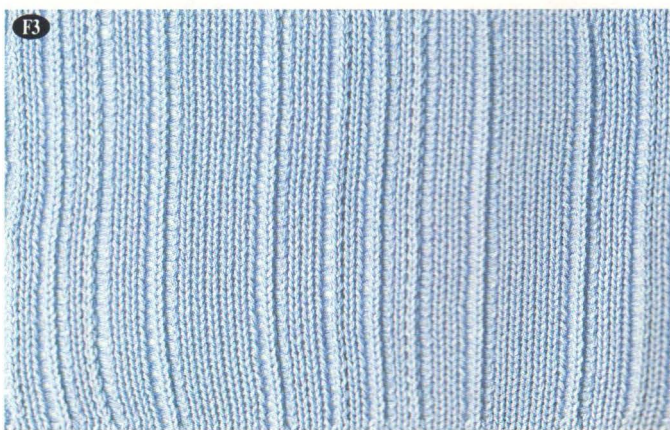
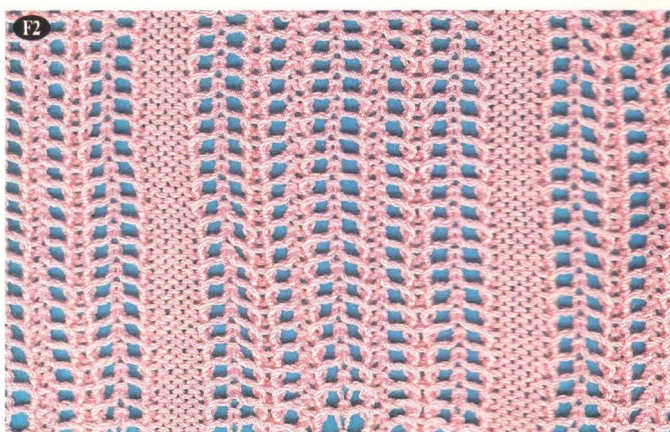
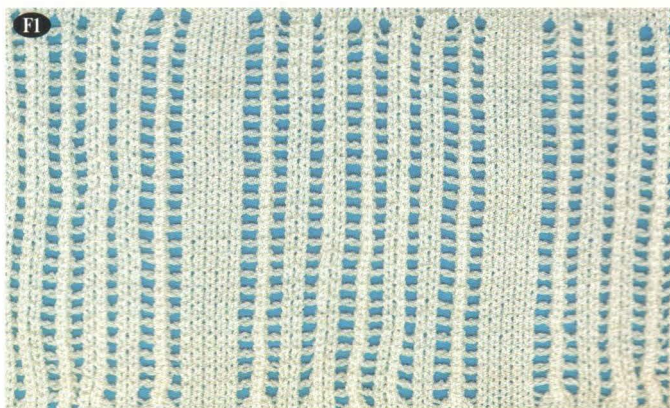


**Pattern F2:** We turned the card over to its wrong side, to change direction of movement. The ladders looked so attractive from the 'wrong' side, that we show this uppermost. Manual equivalent can be worked from Pattern Diagram F1, reversing transfer directions (i.e. left for right and vice versa).

**Pattern F3:** This is suitable for Brother machines only, as it has been worked in fine lace for a delicate texture. Try the pattern as shown and turned (as for F2) to see which effect you prefer.

### Suitable Adaptations:

1. For fine lace work a cable in 'blank' area(s).
2. The first sample would look great with thread or ribbon through some of the vertical lines.
3. Any of the samples could take a little embroidery in the plain areas.



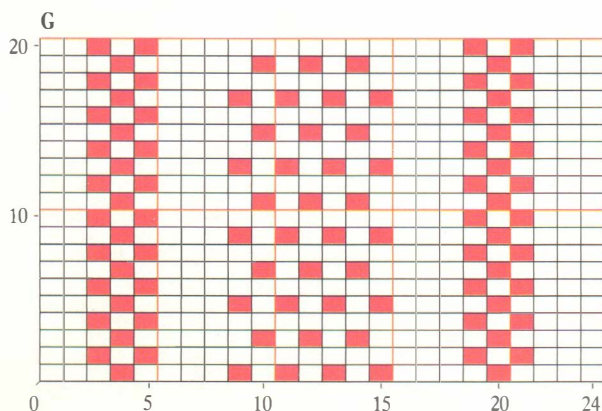
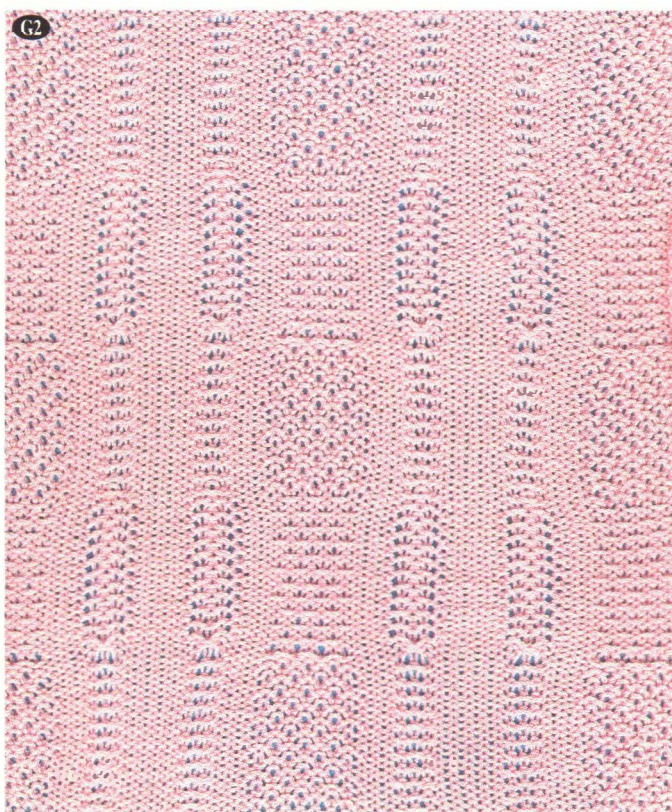


## VERTICAL CHOICES

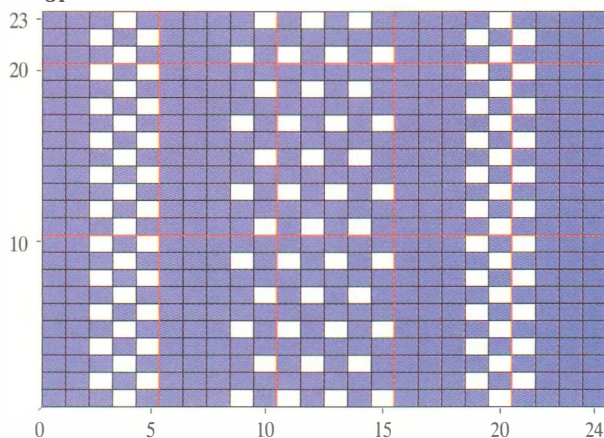
**Pattern G:** 24 stitches x 4 rows for G1; 24 stitches x 23 rows for G2

**Pattern G1:** As punch/thread lace using Pattern G and the elongation button. Knitted with 4 ply as main yarn and a strand of bright acrylic as thread lace yarn.

**Pattern G2:** Worked using the negatively punched version shown in Pattern Diagram G1: The soft texture was obtained by using double length and setting for tuck in one direction and part/slip/empty in the other. The check effect is created by the fact that the pattern effectively counterchanges on a repeat.



G1



## LACE SCALLOPS

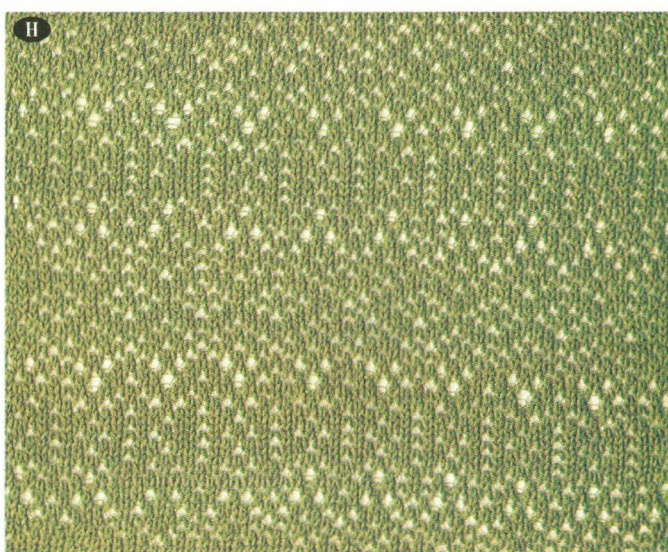
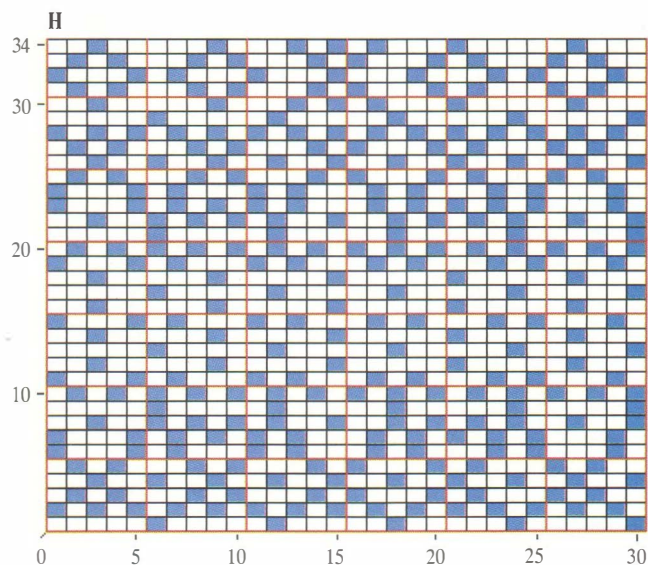
**Pattern H:** 30 stitches x 34 rows

Suitable for use on electronic machines with thread/punch lace facility or on other electronics if an alternative fabric is selected.

We worked the sample as thread/punch lace.

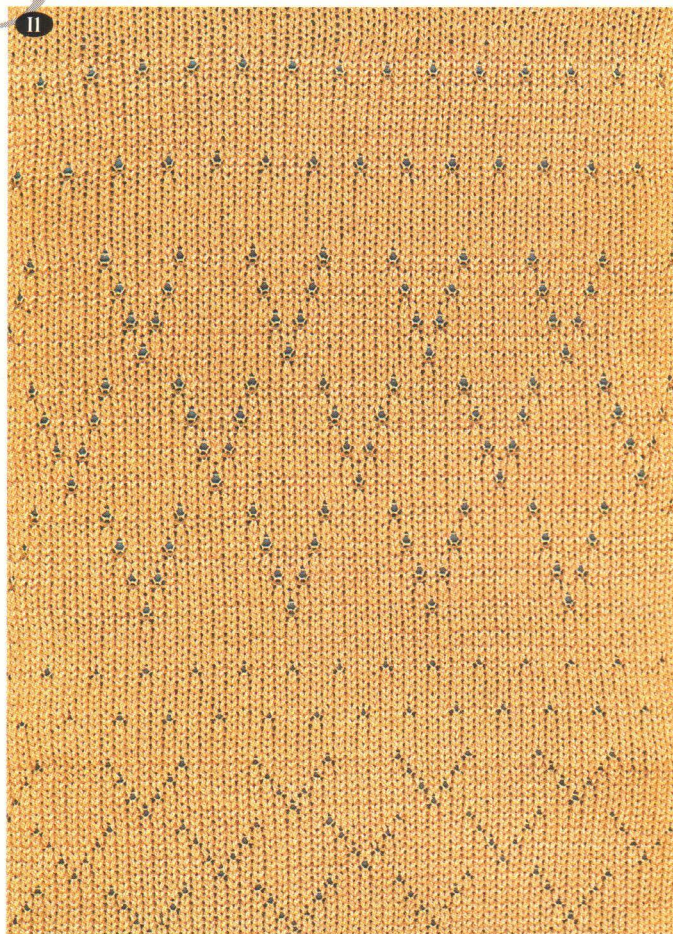
**Suitable Adaptations:**

1. Can be worked on any (electronic) machine as a Fair Isle pattern.
2. Use the negative button and work in tuck or slip — or a tuck/slip combination on either single or double bed.

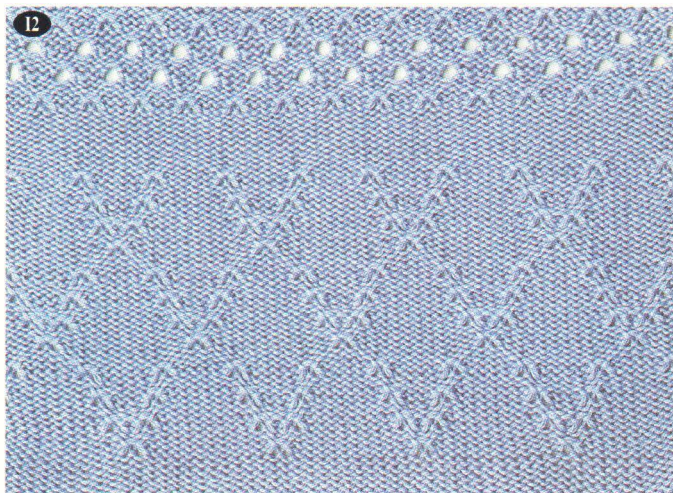




11



12



13



## 'V' DROP BORDER

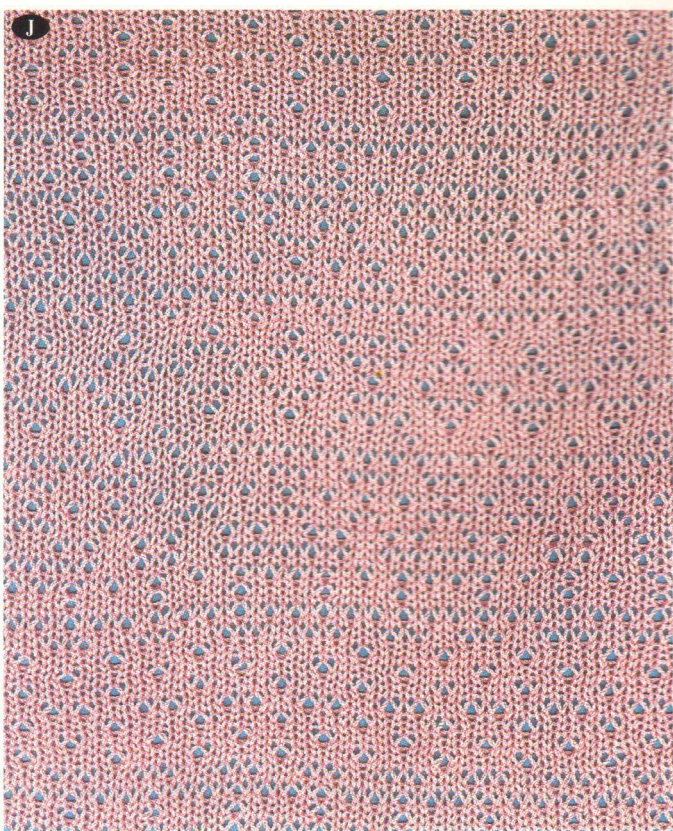
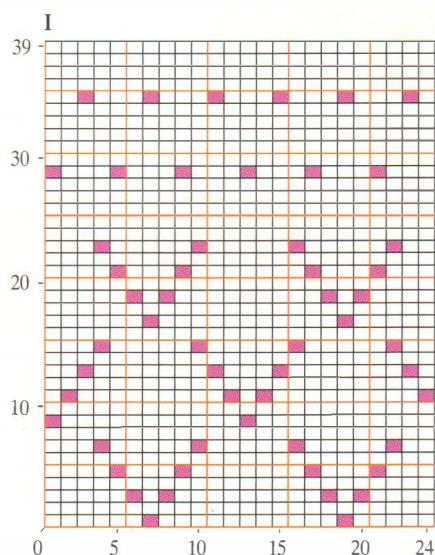
**Pattern I:** 24 stitches x 39 rows (adaptable)

Suitable for 24 stitch punchcard machines — special requirements for some samples.

**Pattern I1:** Worked in thread/punch lace. The bottom of the sample knitted as punched, top of sample used elongation button.

**Pattern I2:** Pattern punched negatively and worked in tuck stitch. At rows 31 and 33 we worked manual eyelets by transferring fourth and every foll fourth st to its adjacent N, leaving empty Ns in WP, then knit two rows (card rotating). Eyelets repeated again, this time second then every foll fourth st transferred to centre the second row over the first. Carriage can be set to knit whilst working eyelets, but card can be left rotating.

**Pattern I3:** Worked as drive lace/release stitch. Transfer all sts to RB after cast on sequence and a couple of rib rows. Put MB Ns back to NWP. Knit two rows. Set pitch 'H'. Push MB Ns to WP to correspond with RB, less two at each end. Select/memorise for patt with MB carr set to slip/part/empty — during memorise row and throughout. Knit two rows, release stitches from MB. Repeat these two rows throughout. Check your ribber manual for any special accessories or settings required for your make and model. If ribber stitches do not knit cleanly, push them to holding position, but ensure carriage is set to knit them on each or alternate rows.





## DIAMOND CURTAIN

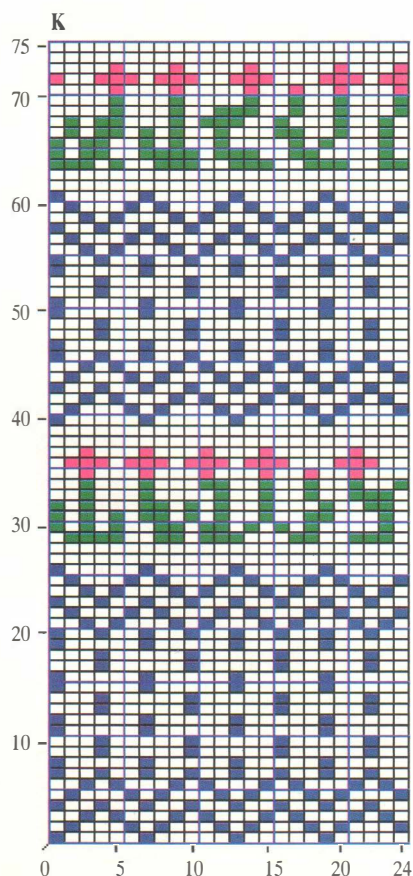
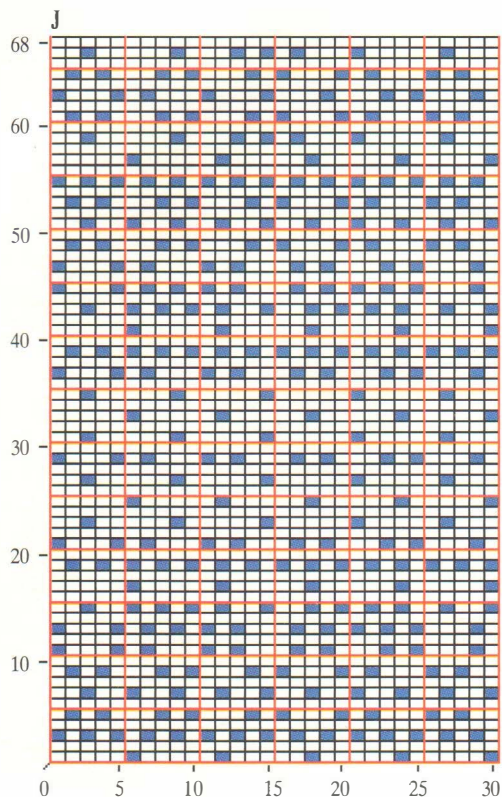
**Pattern J:** 30 stitches x 68 rows

Suitable for electronic machines with ribber.

We worked as drive lace/release stitch — working method as given for Pattern I3.

### Suitable Adaptations:

1. Can be worked as thread/punch lace either as given, or using double length facility.
2. Makes a neat Fair Isle fabric which looks like a two colour copy of lace.
3. Use double length and the negative button to work as tuck, slip or a combination of tuck and slip.



## FLOWER BORDER

**Pattern K:** 24 stitches x 75 rows

Suitable for 24 stitch punchcard machines.

**Pattern K1:** We worked as colour change Fair Isle. Using White in Feeder 1/A throughout, colours were changed in Feeder 2/B thus:

\*Using Blue\*\*, K26 rows.

White only, K2 rows.

Green, K6 rows.

Pink, K3 rows.

White only, K2 rows.

Blue\*\*, K22 rows.

White only, K2 rows.

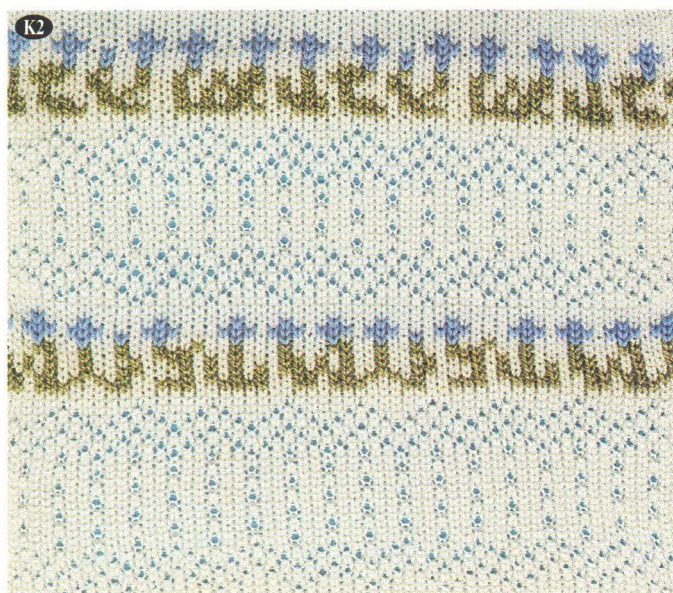
Green, K7 rows.

Pink, K3 rows.

White only, K2 rows\*.

Repeat from \* to \* throughout.

**Pattern K2:** Worked as K1, but in Blue Fair Isle sections (marked \*\* above), we worked in thread/punch lace.





# LACE VEIL

**Pattern L:** 24 stitches x 52 rows

Suitable for 24 stitch punchcard machines with thread/punch lace facility or any punchcard or electronic machine using variations given.

**Pattern L1:** Worked as thread/punch lace throughout.

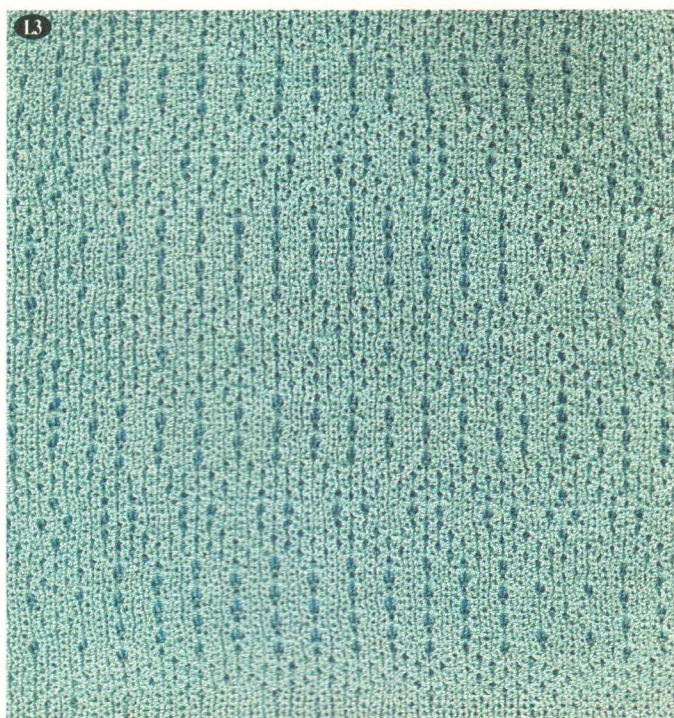
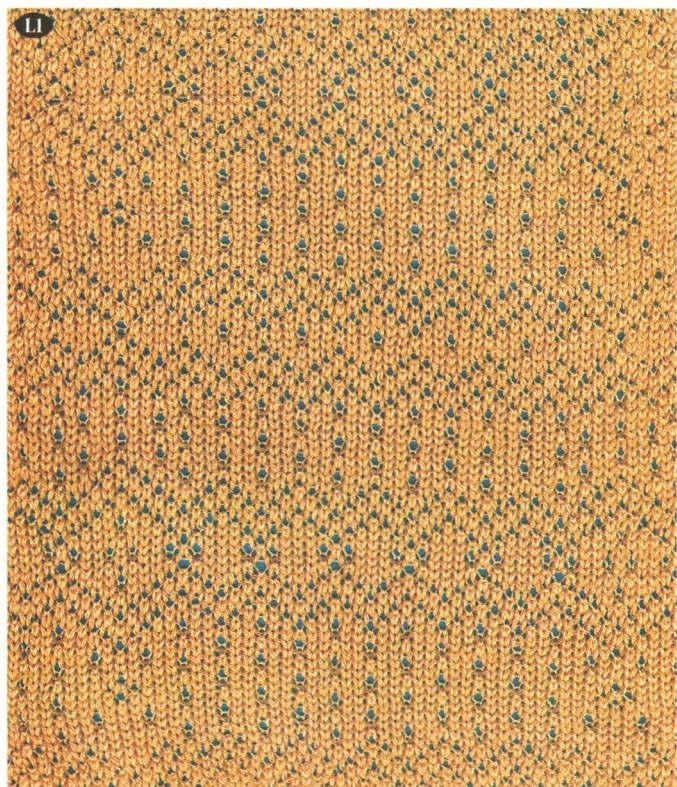
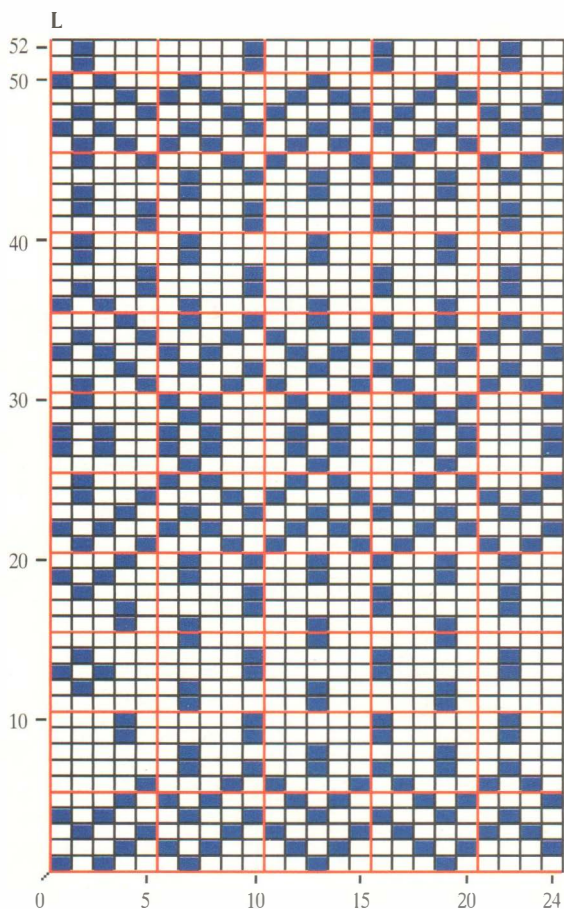
**Pattern L2:** Worked as a mixture of thread/punch lace and Fair Isle thus: \*7 rows Fair Isle; 11 rows thread lace; 20 rows Fair Isle; 8 rows thread lace; 7 rows Fair Isle; 2 rows thread lace\* Repeat from \* to \* throughout.

We used White as MC, Butter as C in the Fair Isle adding White bright acrylic as the thread in thread lace sections.

**Pattern L3:** Worked in full needle rib with main carriage set to tuck. Punch card negatively and use on double length.

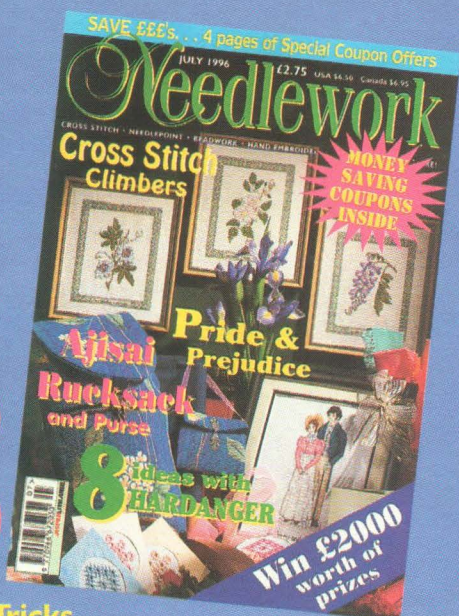
**Suitable Adaptations:**

1. Punch negatively and work as tuck, slip or a combination of both on single bed.
2. Use card as punched for all-over Fair Isle.





# Needlework



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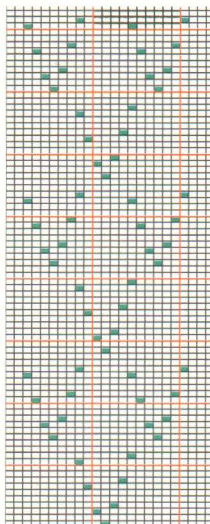
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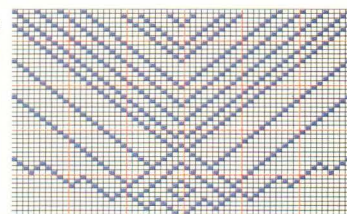
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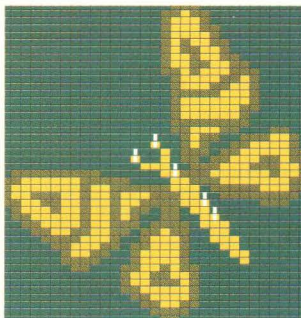


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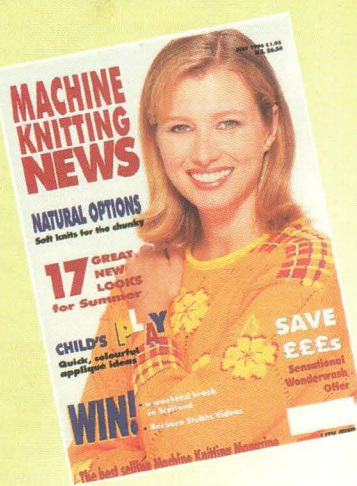
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## SPECIAL CHARTING DESIGN

Work using your Knitrader, Knitleader, Knit-tracer or Knit-Forma

### NOTE

Knit side is used as right side except where otherwise indicated from pattern notes and diagrams. Measurements given are those of finished garment and should not be used to measure work on the machine.

## SPECIAL KNITTING NOTES

Although guidance has been given in respect of yarns used and tension achieved, as the garment is worked using your charting device, you have total control over the yarn type and thickness selected to knit the garment.

Work your tension swatch carefully in accordance with the charting manufacturer's instructions. Copy the basic shape diagram — scaled if required to suit your device — on to your charting sheet and work from your own tension measurements and stitch/row selection, using and adapting the patterning to suit.

# Lady's Embroidered Top

DESIGNED BY RUTH LEE

<b>MACHINES:</b>	These instructions are written for ANY machine with charting device
<b>YARN:</b>	Garment shown used Texere 3/14s Cotton
<b>FIBRE CONTENT:</b>	100% Cotton
<b>COLOUR:</b>	We used Pale Blue
<b>STOCKISTS:</b>	This yarn is available via mail order from Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ. Tel. 01274 722191
<b>SIZES:</b>	To suit bust 86-100 cm Finished measurement 110cm Length 60cm
<b>MATERIALS:</b>	300g in MC <b>Crochet edging:</b> 2 strands 16/2s Spun Silk (Texere) 2.5mm crochet hook (or alternative size as appropriate to yarn) <b>Embroidery:</b> A selection of matt and shiny embroidery threads in cream, beige, salmon and light brown. Our selection included rayons, matt cottons and silks
<b>MAIN TENSION:</b>	40 sts = 16.6cm and 60 rows = 16.1cm — using two ends of yarn together throughout. Brother Scale Ruler 16 used. <i>Note:</i> Depending upon the yarn and machine used, your tension may be quite different. Simply select the Scale Ruler most appropriate for your tension and machine to achieve a garment the same size as given in the sizing diagram
<b>ABBREVIATIONS:</b>	See page 20

Further guidance on adapting the patterning and achieving smooth lines on diagonals is to be found in 'The Designer Look' on page 44.

## PATTERN NOTES

Pattern Plan given in Diagram 1. The individual knitted-in decorative elements have been split into separate numbers and details for each section are given below:

### PATTERN 1

Cast on by hand (or use any finished edg method preferred) and K2 rows. Work lace transfer pattern from Diagram 2. When the eight rows of pattern are complete, K2 rows and WK. With plain side facing, pick up sts from below WY and replace back on to same Ns.

### PATTERN 2

K2 rows. Work eyelet row thus: \*Transfer second and every foll alt st on to its adjacent N leaving empty Ns in WP. K2 rows.\*

Follow charter to second eyelet row and rep from \* to \*. K2 rows and WK. With plain side facing, pick up sts from below WY and replace back on to same Ns.

### PATTERN 3

#### Cable panels

Use measurements as a guide to placement — each cable panel is worked over 11 stitches.

Use Diagram 3 as a guide to needle arrangements and cross-over guide. Cables are crossed every 8 rows, alternating directions a and b as shown.

### PATTERN 4

See 'The Designer Look' for guidance on methods which can be used to achieve eyelet 'V's. Diagram 4 illustrates a very basic progression which may need modification as given in the article to suit your stitches and rows.

### PATTERN 5

#### Eyelet diamonds with centre cable cross-over

Size and position may vary slightly on different tension of yarn, however the overall effect should remain the same. See Diagram 5 for transfer and cable cross-over detail. Mark their starting position on your garment chart before starting the knit.

## TO MAKE UP

Block and steam pieces to correct measurements. Embroider front of top as desired (see 'The Designer Look' and pattern placement diagram). Lightly steam from wrong side. Join side seams and steam from inside.

## CROCHET EDGINGS

### BOTTOM WELTS AND NECK EDGE

Using crochet hook and silky yarn, work 1 row of double crochet (dc) evenly around bottom (or neck) edge.

## MEASUREMENT CHART

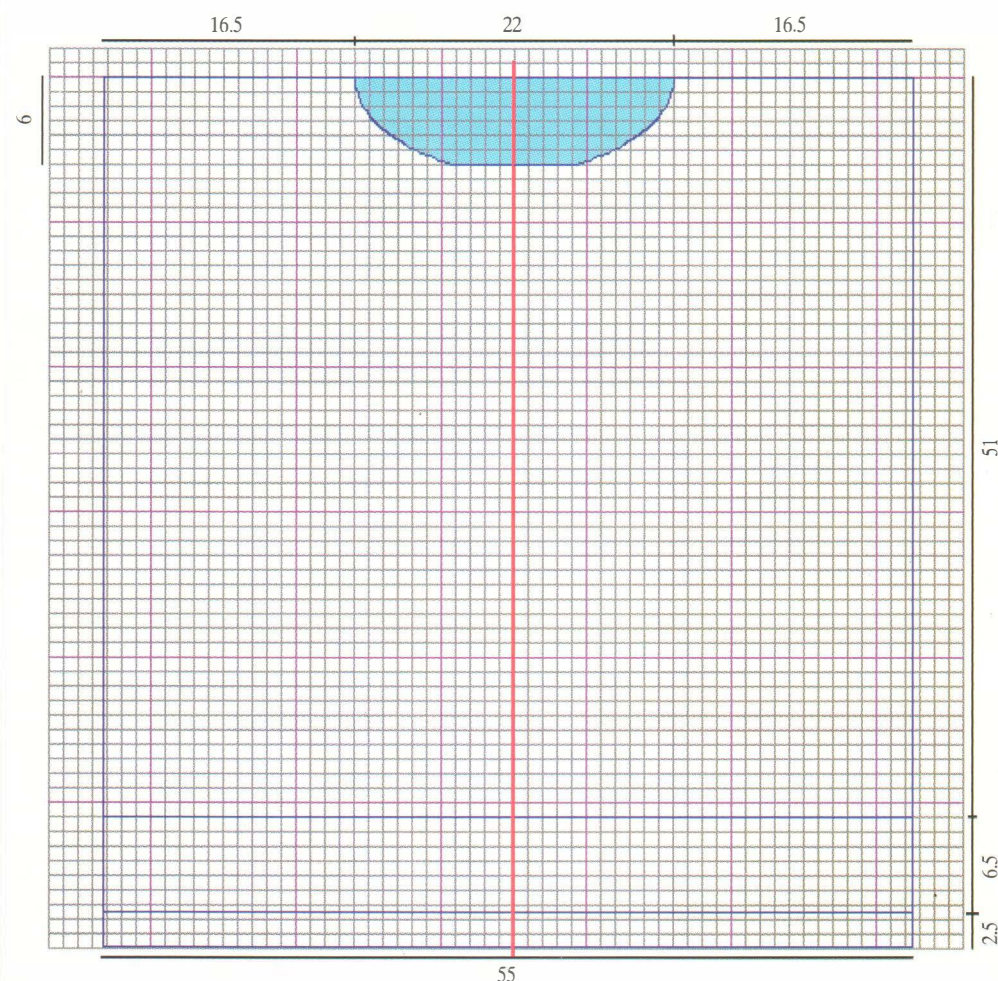










DIAGRAM 1 — PATTERN PLAN

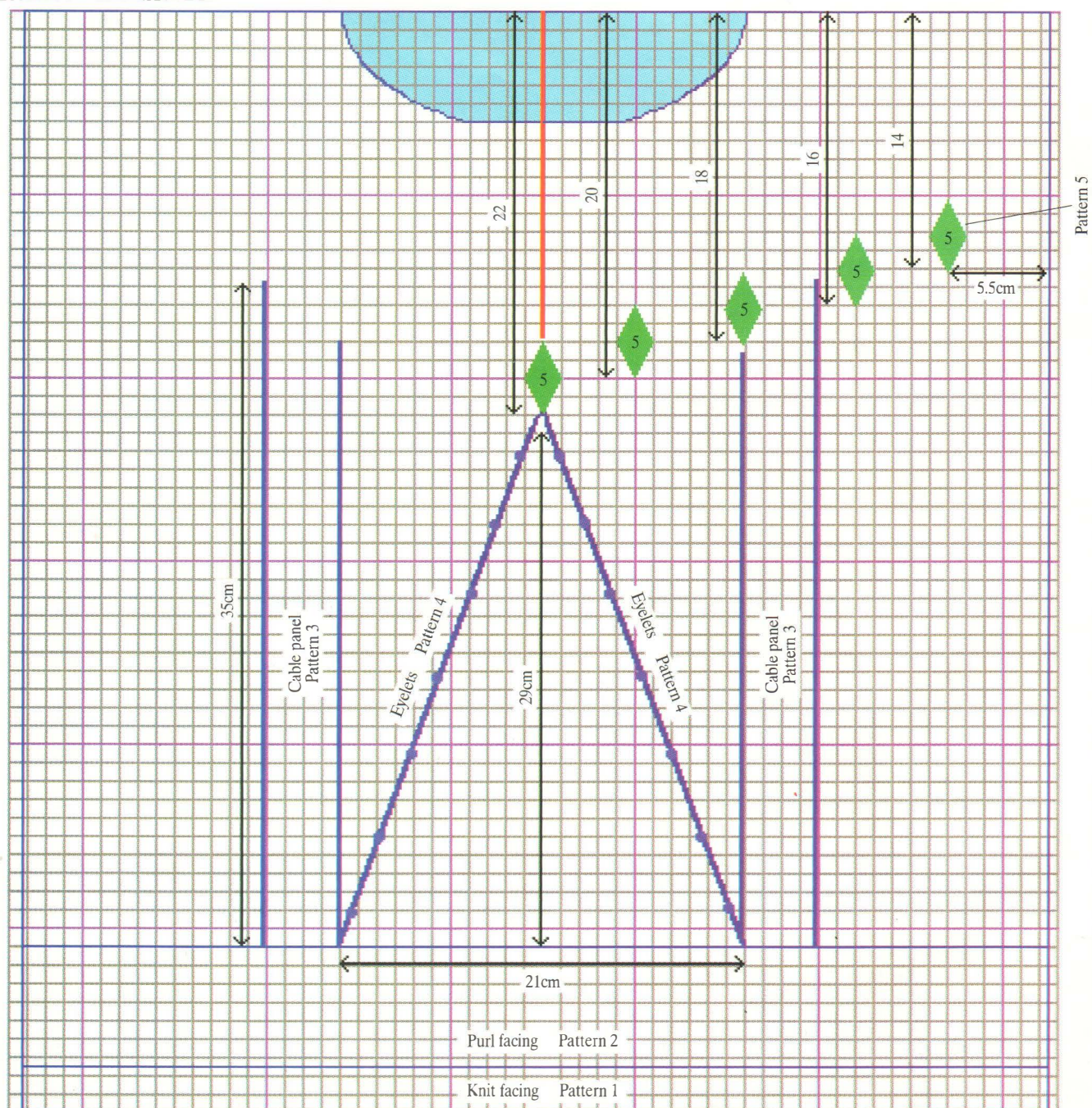
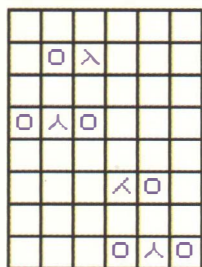


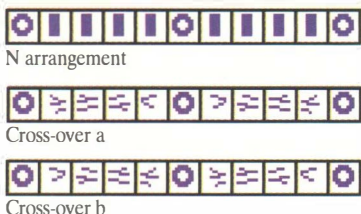


DIAGRAM 2 — PATTERN 1



- 1 st and 1 row
- Empty N
- Transfer st to R or L
- Transfer st to L and R on to centre st

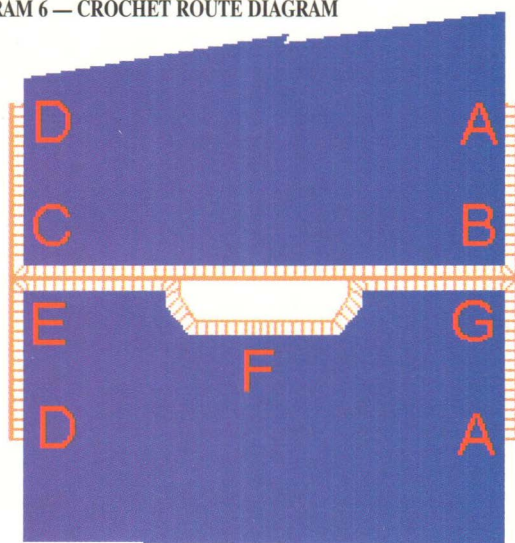
DIAGRAM 3 — PATTERN 3



- Empty N
- N in WP
- Cross 2 sts at L behind 2 sts at R. K8 rows
- Cross 2 sts at R behind 2 sts at L. K8 rows

Rep these 16 rows throughout

DIAGRAM 6 — CROCHET ROUTE DIAGRAM



Side seams will be joined. Work along A, B, C, D, E, F, G, and back to A

Join to starting stitch with a slip stitch (ss). Do not turn work.

**Second round:** 1 dc into next dc, 3 chain (ch), \*miss 1 dc, 1 dc into next dc, 3 ch\*. Rep from \* to \* all the way around, ending with ss into first dc and fasten off.

If desired individual loops made by chains can be pinned out whilst steaming garment piece—or allowed to fall naturally (as shown).

### ARMHOLE EDGINGS AND SHOULDER JOINS

Using crochet hook and silky yarn, work one row of treble crochet (tr) from bottom left armhole to left shoulder edge, along shoulder edge, neck edge, right shoulder edge, down and then up right armhole, along shoulder edge and front neck edge (see Diagram 6).

Fasten off and join shoulder seams.

Work a further row of double crochet around neck edge only, decreasing slightly by working into every third or fourth treble all along the row. Either fasten off here, or add chain loop trim as given for last row of bottom welts.

### CROCHET ALTERNATIVE

If you do not crochet, or don't wish to work crochet, knit a scalloped or

other decorative trim and edge the bottom, armhole edges, shoulders and neckband with this.

### FINAL NOTE

Don't be afraid to work your own interpretations on pattern placements or embroidery and edge decoration and wear your 'exclusive' top with pride!

DIAGRAM 4 — PATTERN 4

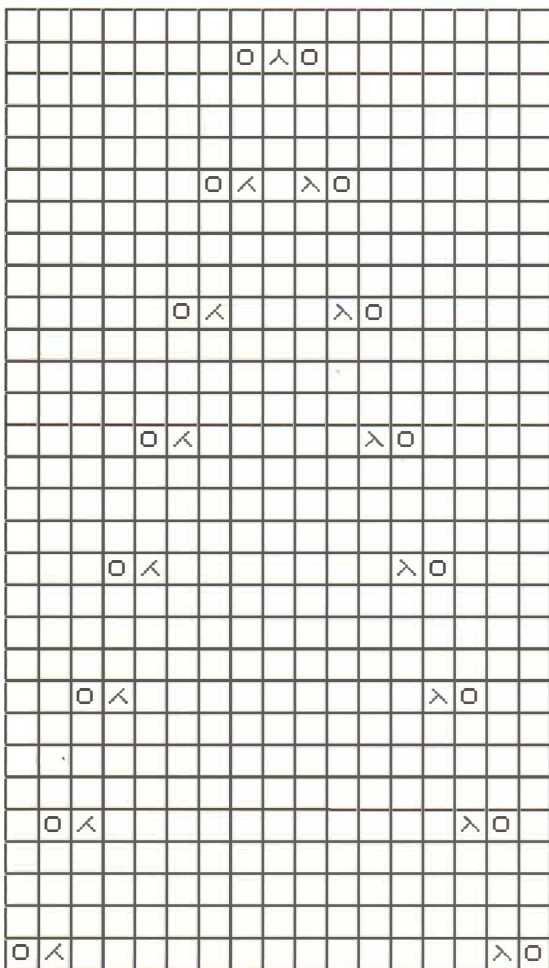
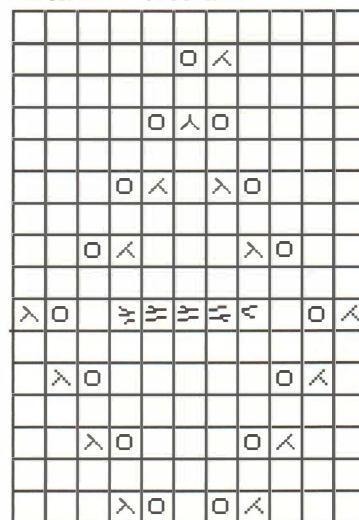


DIAGRAM 5 — PATTERN 5



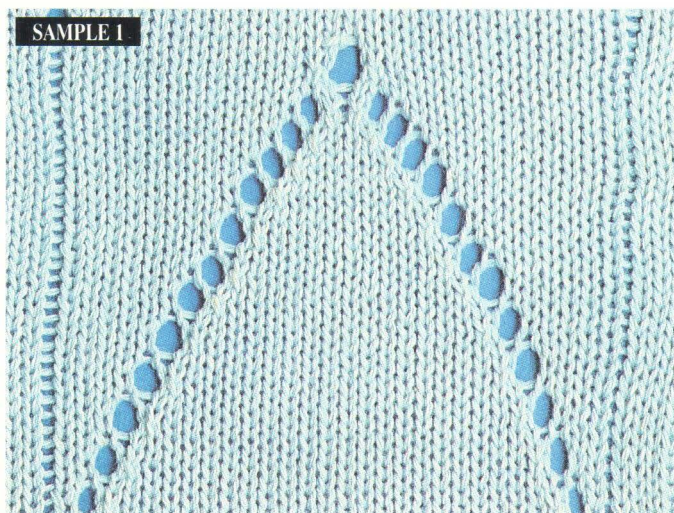
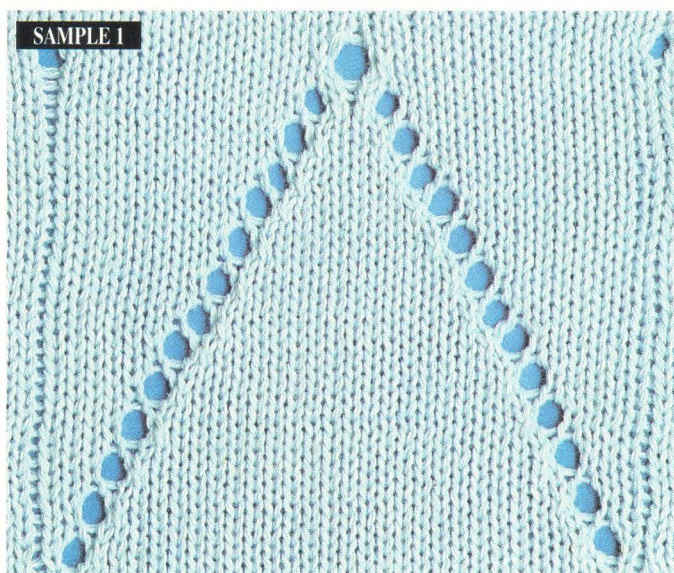
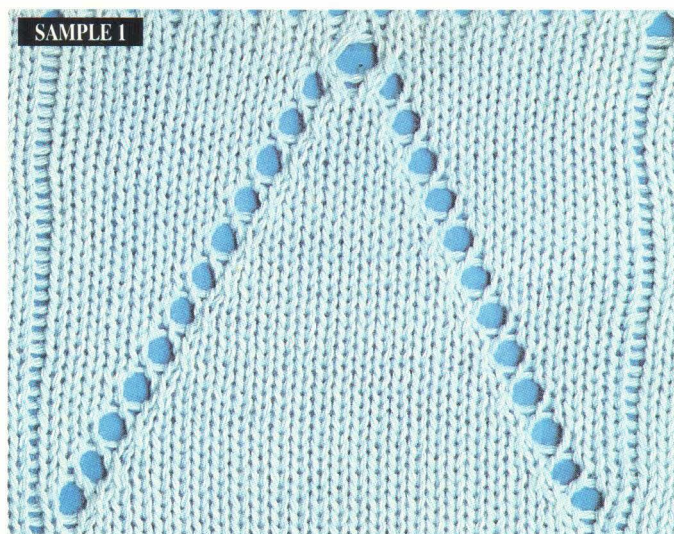
Example of 'V' formation only. Stitches and rows will vary with yarn and tension used.

Key as Diagrams 2 and 3



# Creative Charting

*Ruth Lee combines Charted Eyelet Patterns, Cables and Embroidered Florals*



Visual knitting patterns, drawn to scale, offer an efficient and versatile method of working. The charting pattern will give you an overview of the garment as a whole, while opening up many possibilities for change and adaptations in an assortment of yarns, weights and tensions. Using such patterns, you can see at a glance whether or not you are happy with the overall proportions and balance of one area of pattern against another; for example, cables, eyelets and plain stocking stitch areas. You can also plan visually for the inclusion of any embroidered areas.

In this month's article the charted garment design shown on page 41 of this issue is used as a starting point to suggest ways of making an individual interpretation of a particular pattern, working mainly from visual rather than written information.

As a point of interest you will find that many Japanese publications, such as *Zaza* (published by Nihon Vogue) present all of their patterns in visual format, including outline garment shapes, graphs and stitch diagrams. Although not necessarily aimed at knitters with a charting device, they do give a very clear indication as to end product, without the need for a

lot of written information. The same can be said of working diagrams with stitch and row breakdowns printed alongside the visual shape, telling you, for example, where and how many stitches to increase or decrease. Such a pattern format assumes a basic knowledge of knitting procedures, as does working with a charting device.

My personal viewpoint is very much in favour of the visual over the written pattern. The charting device offers a freedom of choice regarding suitable tensions, combinations of stitch patterns, choice of yarns not necessarily tied to one particular brand or quality, and the possibility of knitting unlimited variations from one basic garment block.

## A MATTER OF PROPORTION AND BALANCE

You might like to work directly from the pattern as given, or subdivide it to suit individual requirements. If you choose to do the latter, photocopy the garment-blank several times, and try your hand at breaking up the main area into smaller subdivisions, looking particularly at developing pleasing proportions of one pattern

PICTURE 1A

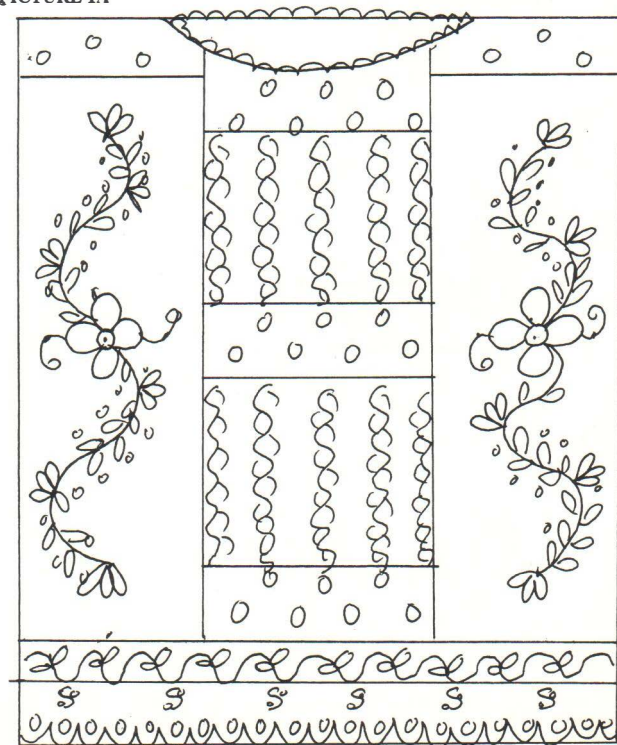
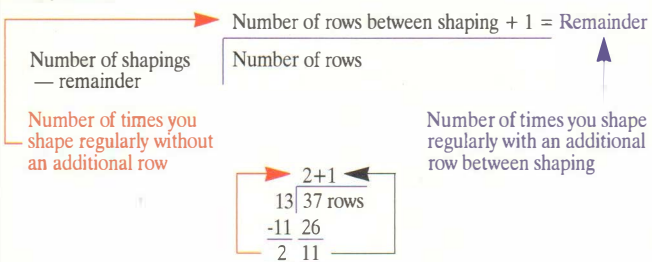


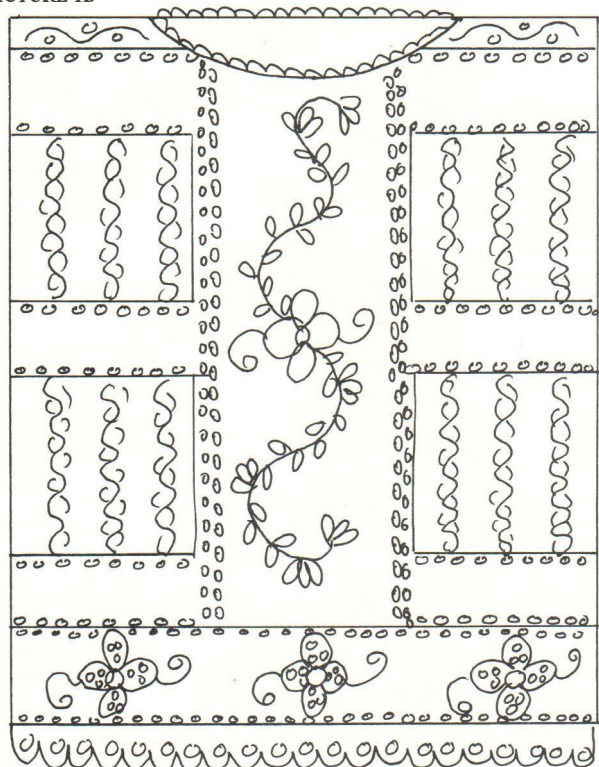


DIAGRAM 1

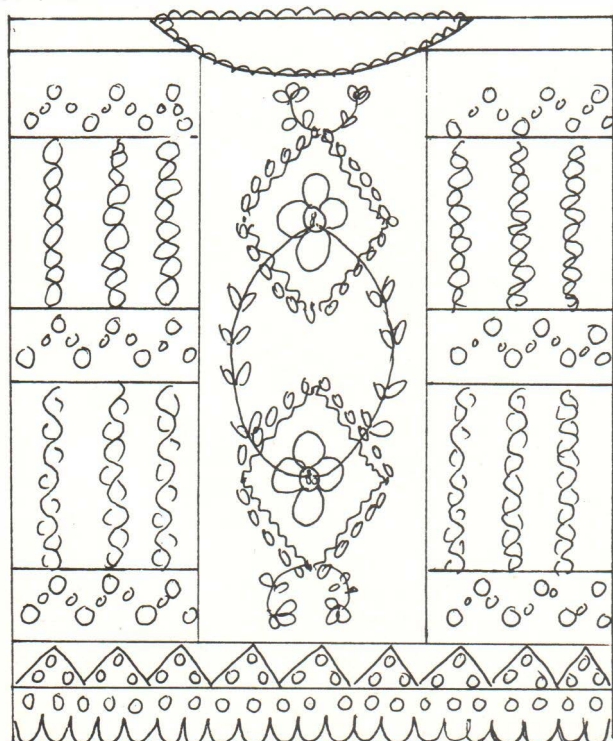


Make an eyelet every 3rd row, 11 times and every 2 rows twice

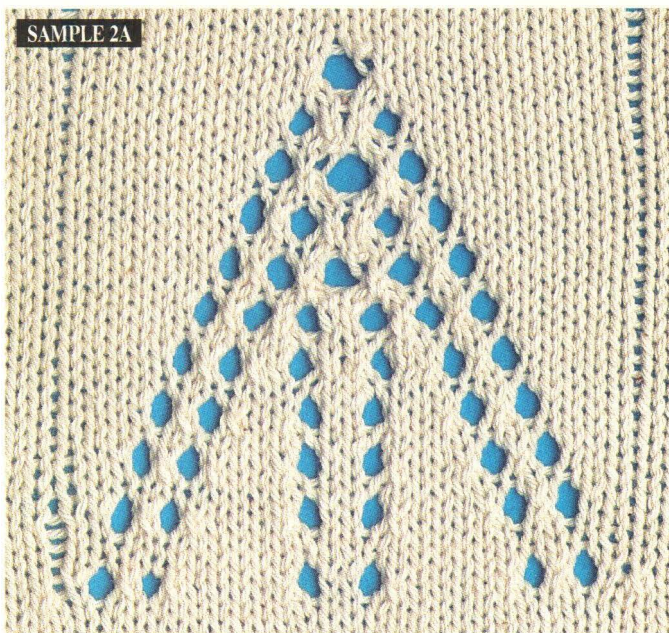
PICTURE 1B



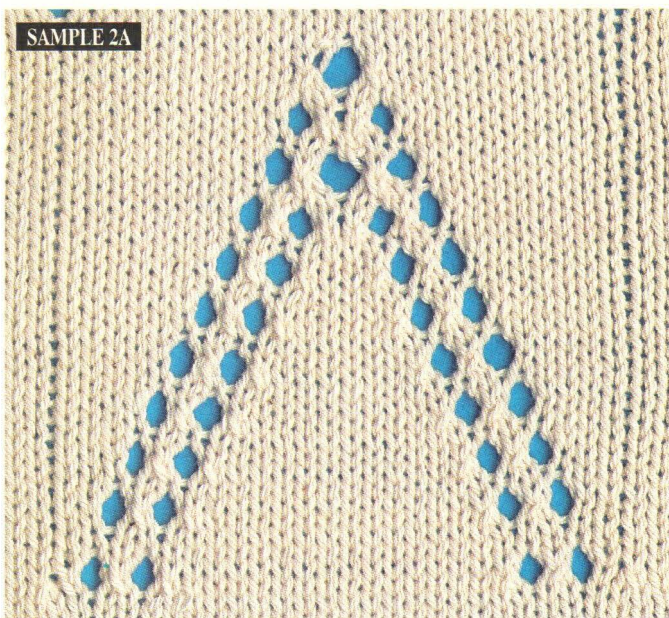
PICTURE 1C



SAMPLE 2A



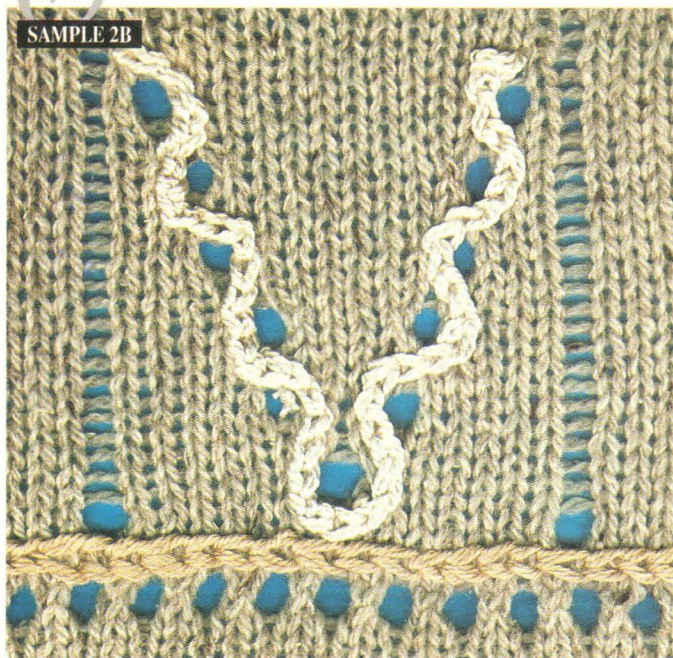
SAMPLE 2A



SAMPLE 2A







segment against another. Balance busy areas of texture (eyelets and cables), against restful areas of plain knitting (see examples in Pictures 1A, 1B and 1C).

Only the main outlines of your design need be transferred to the charter paper. Once you have completed this step you are ready to knit a tension swatch in the yarns and tension you intend to use for the finished piece.

The garment featured on page 41 is knitted in two strands of 3/14s 100% cotton from Texere at T6, but you might like to consider making your own version in a different type or weight of cotton, or simply in another main colour. (Contact Texere direct for currently available shades and qualities.)

#### TENSION SWATCHES AND THE CHARTING DEVICE

It is of utmost importance that you make a new tension swatch every time you change to a different quality of yarn, or alter the tension of an existing yarn. From this information you will be able to select the correct stitch scale ruler, and, at the same time, set the speed of the row control mechanism appropriate to your chosen gauge. You will also be able to fine-tune the spacing and placement of each individual stitch pattern. As I'm sure you are aware, different tensions will give a different number of rows and stitches per 10cm square. This will subsequently have a bearing on the number of cables or eyelets possible in that area. The tighter the tension, the more rows and stitches

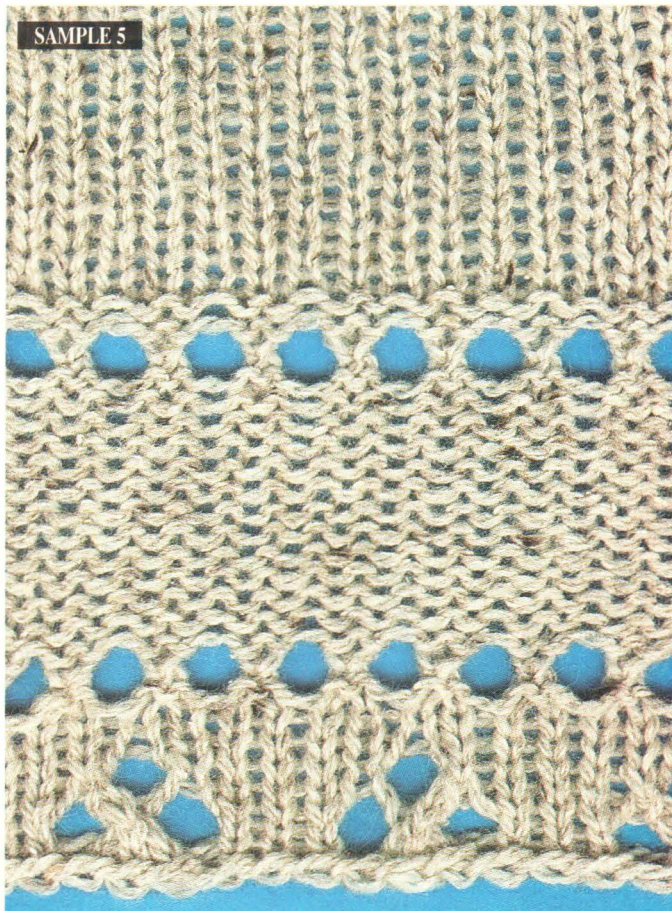


per 10cm square; in practice that means potentially more cable crosses or individual eyelets per 10cm than a similar sized piece of knitting in a looser tension.

Picture 2 illustrates an outlined pattern which could be used as a guide for an eyelet stitch pattern — a smaller version of the centre panel of my garment design. To give you a chance to explore the effect a variety

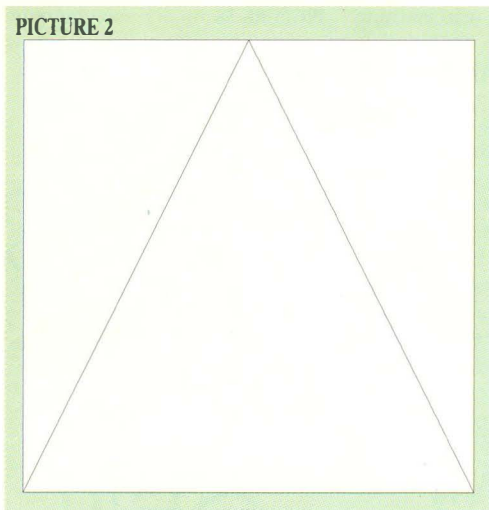
of tensions has on just such a pattern, you will initially need to transfer the outline to your charter paper. Then, knit up a minimum of two tension swatches in different weight yarns and tensions in order to compare the results. For example:

a) 2 strands 3/14s 100% cotton from Texere at MT6.  
40 stitches = 14.6cm and 60 rows =

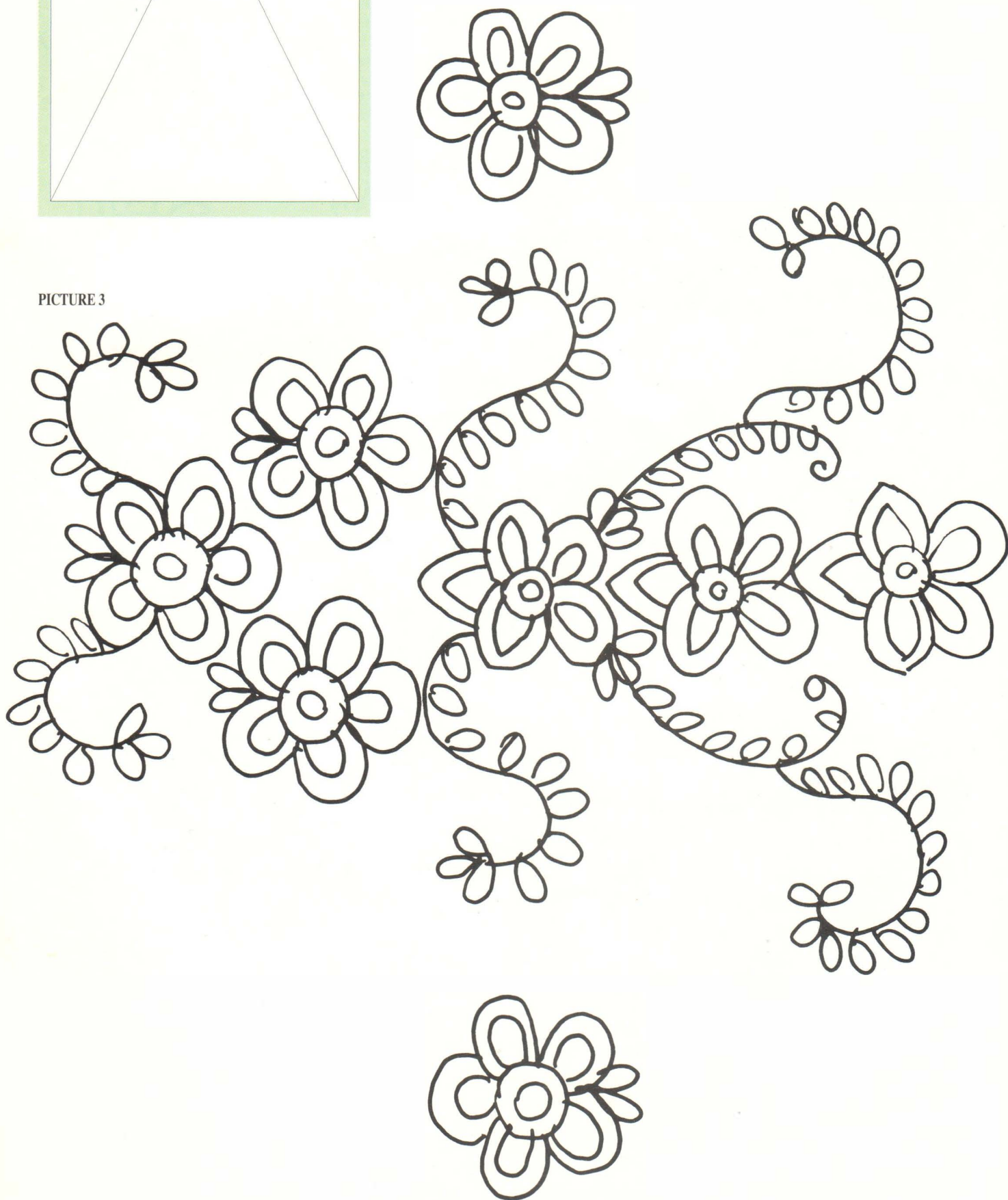




PICTURE 2



PICTURE 3





SAMPLE 6



16.10cm.  
27.4 stitches and 37.2 rows approx equals 10cm square.

**b)** 1 strand Good Fortune 4 ply cotton in Ecru (Texere), at MT9. 40 stitches = 15.9cm and 60 rows = 17.1cm.

25 stitches and 35 rows approx equals 10cm square.

**c)** 1 strand wool/silk mix (Forsell). Chunky gauge, MT6.

20 stitches = 14cm and 30 rows = 11.6cm.

14 stitches and 25 rows approx equals 10cm square.

My examples are all worked on the Brother standard gauge machine (KH830) or the Brother Chunky machine (230), in conjunction with a full-scale charting device.

#### KNITTING THE EYELET PATTERN

You can work directly from the charter, or use a method which involves a combination of the latter

and some simple calculations using the Magic Formula.

To position the eyelets visually from the outline pattern, you should make an eyelet on the actual needle which coincides with the point where the drawn line of the pattern crosses a whole number on the stitch scale ruler (as you would for the normal shaping procedure). It is good practice to run the pattern through without any yarn in the carriage, both to establish the number of rows and stitches involved, and to make sure that a smooth slope of eyelets culminating in a central double eyelet can be achieved successfully.

#### SAMPLE SET 1

2 strands 3/14s 100% cotton in pale blue (Texere).

**1)** With the charter operational, select stitch scale ruler number 16, and set the row control mechanism to 16.1cm.

**2)** Working from the outline plan illustrated in Picture 2, read off the number of stitches from the stitch scale rule 16, and check the number of rows using the method indicated above. In this instance 10cm equals 36 rows and 28 stitches.

**3)** Cast on 40 stitches and knit several rows. Move the needles indicated (15—0—15 in our sample) to NWP.

**4)** Excluding stitch number 14, which will be the outside edge stitch of the first eyelet, there are 13 potential positions for single eyelets, assuming a regular slope and equidistant placing. The centre eyelets on left and right of the centre '0' make one double eyelet at the apex of the triangle.

**5)** Knit directly from the outlined charter pattern. You will find that you are making an eyelet every 3 rows, 11 times and every 2 rows twice. The latter occur at regular intervals throughout the knitting.

**6)** You can calculate the rows where the eyelets will occur prior to knitting using the Magic Formula, working from the charter diagram. You already know that to knit the 10cm square design takes 36 rows and 28 stitches. Calculate the distribution of shaping positions as shown in Diagram 1.

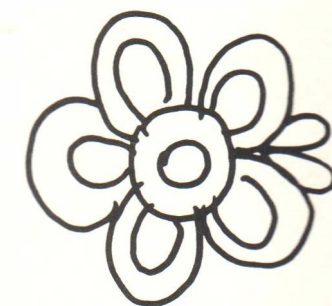
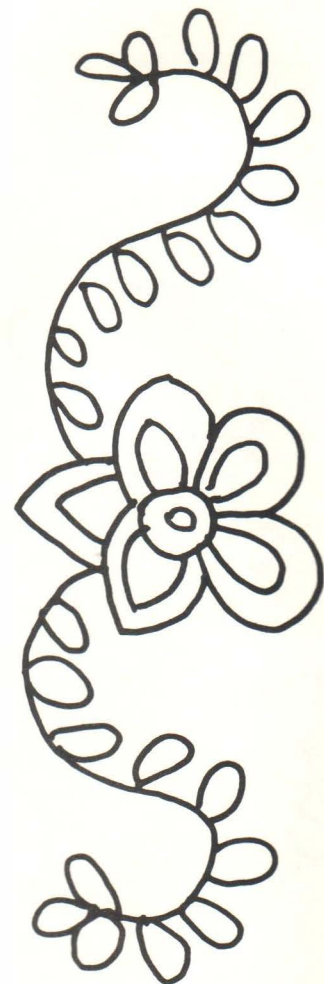
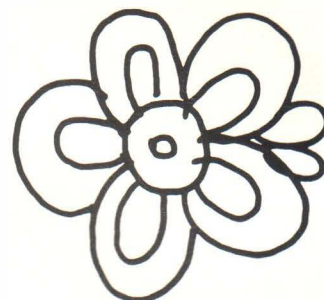
You then have a greater control over the distribution of rows between each eyelet. I would chose to make the first and last eyelet over 2 rows, the remainder being made every 3 rows 11 times in total, to give a perfectly aligned edge to my pattern.

#### SAMPLE SET 2A

This example is knitted in 4 ply cotton at T9 (Good Fortune from Texere).

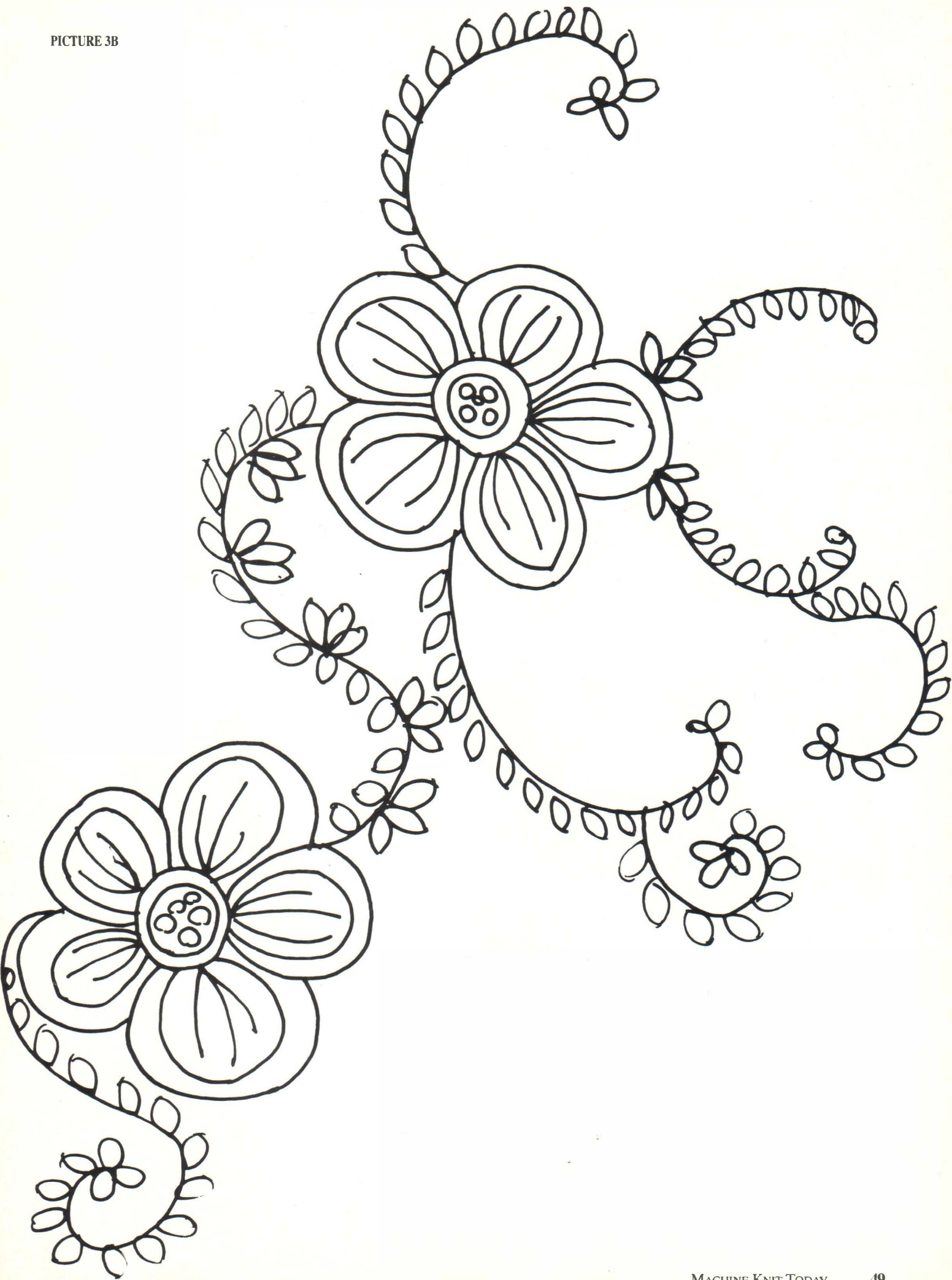
**1)** Set the row control mechanism to 17.1 and select stitch scale ruler number 17.

PICTURE 3A





PICTURE 3B





SAMPLE 8



2) Working method as for Sample set 1. Here 10cm converts to 25 stitches and 35 rows. The eyelet panel is worked over the central 24 stitches; needles 13 to the left and right of the centre '0' are in NWP, and the first eyelets are made on needle 11.

3) With the charter device operational, make a dry run without any yarn to check the positioning of the eyelets (or calculate same using the Magic Formula). Make an eyelet every 4th row twice, and every 3rd row 9 times in all, or as indicated visually. These samples illustrate alternative eyelet patterns in varying degrees of complexity, but all generated from a common starting point, and designed to work within the 10cm square. These could equally well be applied to the centre panel of the main

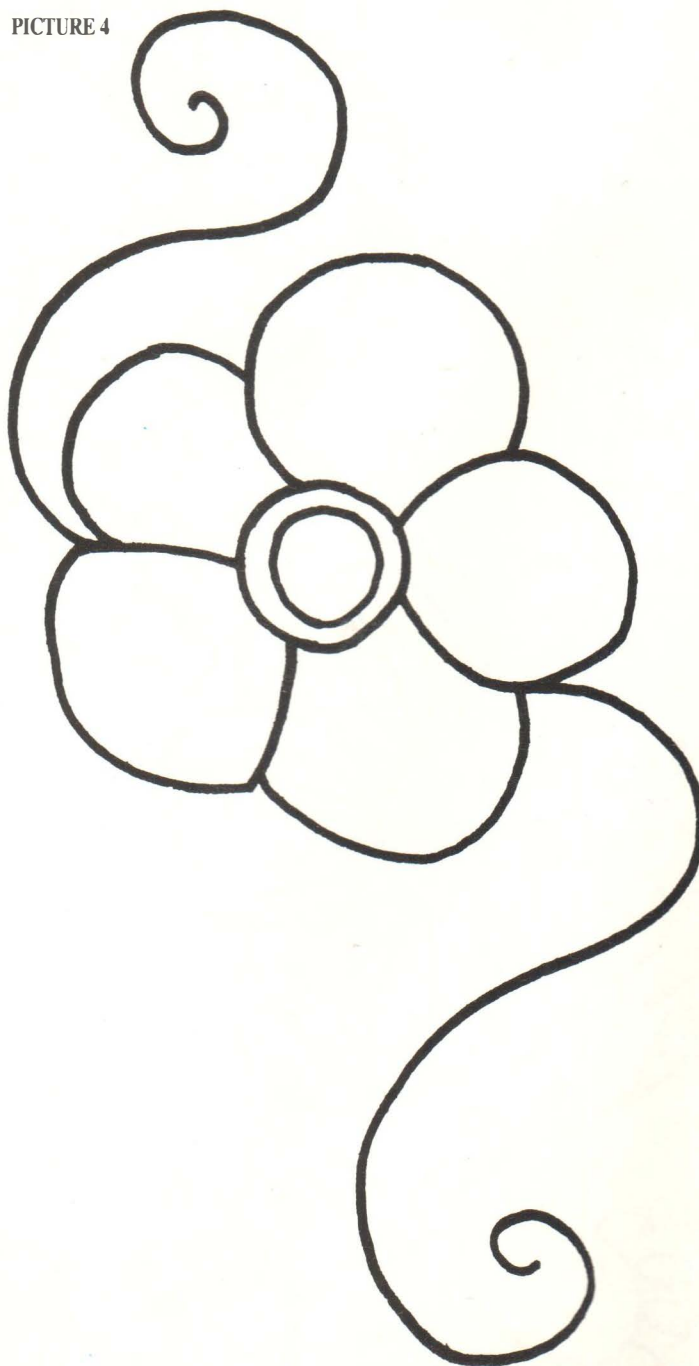
garment pattern. Sample 2B illustrates one simple decorative option. It is good practice to record each individual pattern unit in stitch-symbol format as shown in the accompanying information with the garment.

#### SAMPLE 2B

This example was knitted in a DK wool/silk mix (Forsell), at MT6 (chunky gauge), and shows quite dramatically the difference in interpretations of the same pattern, under contrasting tensions. Here the 10cm area of pattern translated into 14 stitches and 25 rows (6 eyelets per diagonal).

As you can see, the pattern becomes cruder, with less detailed definition. However, the balance

PICTURE 4



SAMPLE 9





SAMPLE 10



within the design is maintained since every other aspect is scaled up in proportion one to another.

### FURTHER DEVELOPMENTS

Once you feel confident in the use of the charting device as a creative tool, the working method described above can be applied to any similar design decision.

Cables insertions, for example, can be planned with regard to availability of numbers of rows and stitches. Coarser-gauge fabrics will generate less stitches and rows than, say, a fine-gauge structure for the same area. Your cable pattern will need to be adjusted accordingly.

Similarly, the hand tooled hem shown in the original garment pattern (page 41) can be adjusted to suit a variety of gauges and tensions, as can be seen in Samples 3, 4 and 5. The difference in terms of rows is 40 rows 3/14s cotton MT6, 35 rows 4 ply cotton MT9, and 26 rows DK wool/silk mix, chunky gauge MT6. The first two variations are easy to manipulate as the differences are so small; for example, work 2 rows less on the hand-tooled eyelet section and 3 rows less on the purl-facing

band. The example in DK wool/silk would need a more radical approach; one solution being to knit one repeat of the hand-tooled eyelet section (4 rows instead of 8), and to reduce the number of rows in the centre band quite dramatically, aiming to keep similar proportions to the original design.

### THE EMBROIDERY — TRANSFERRING THE DESIGN

Block and press the front section of the sweater. Transfer one of the designs shown in Pictures 3, 3A or 3B. You can do this using a paper template and an invisible marker pen (the outlines should fade within a given time, but do try the pen first on any untried fibres before working on the finished piece). Alternatively, use a transfer pen and paper, but beware — the lines left by these pens do not fade, but will wash out (according to the manufacturers).

You can buy proprietary brands of transfer paper and pens from most good haberdashery departments. One such product is Pressure-fax, which I have only just discovered and have not tested it to the full.

With this method you trace your designs with a specially-designed pen on to transfer paper. Turn over the traced design and rub while pressing down on to the surface you wish to transfer your design to. I found it easier to work in small areas, and to pin the knitting out, face side uppermost on to the blocking board, to keep the surface still and fairly taut. The transfer is illustrated in Picture 4 and Sample 6.

You are now ready to work the embroidery, but before you begin the finished design, why not explore a range of stitch and colour combinations, experimenting with different treatments and placements of the same basic design. Use photocopied versions of the outlined chart pattern to develop your ideas.

### THE EMBROIDERY — SUITABLE MATERIAL, TECHNIQUES AND INSPIRATION

Cottons, silks and rayon fibres, combined with satin and georgette ribbons and pearl and glass beads, offer a variety of matt and lustrous textures to complement the surface of the knitting.

Stitches suitable for use on knit include stem stitch, lazy daisy stitch, chain stitch and French knots, blanket stitch, cross stitch and satin stitch. Many of these are illustrated in the

sampler shown in Sample 7. Detailed how-to-do-it descriptions can be found in any good needlecraft encyclopaedia.

Samples 8 and 9 illustrate a number of alternative ways of interpreting sections of the patterns shown in Pictures 3 to 4, using simple outline and filler stitches.

Samples 10 and 11 suggest various colour palettes for the background knitting and the embroidery. You might like to try working white embroidery on white knitting, contrasting matt, lustrous, rough and smooth variations in white and off-white. Alternatively, heighten the tonal contrasts between the knitted background and the stitch-work, as shown in Sample 9.

### IN CONCLUSION

I hope that you can see some of the advantages of working from visual information, and that you are inspired to create your own designs from the starting points suggested in this month's article. Next month, the focus is on more detailed embroideries

Look for inspiration for embroidered florals in Victorian and early 20th century needlecraft books and periodicals, 30's and 40's transfer patterns and traditional embroidery techniques from the various folk cultures.

SAMPLE 11





# Classes and Workshops

## Craft Workshops at the Hadley Bowling Green Inn

Stevie and Gerry Fox recently sold Lithame Ltd, their craft magazine business and bought a most beautiful 16th century hotel, restaurant and pub, set in three acres of delightful Ombersley countryside near Droitwich, close to exit 5 on the M5 motorway and Worcester. The oldest Bowling Green in England adjoins the premises and gives this famous inn its name.

Over the last fifteen years, Stevie and Gerry have been involved in all manner of crafts and have published a successful range of national magazines including *Cross Stitch*, *Needlework*, *Machine Knitting News*, *Sew Today*, *Cake Decoration Monthly* and *Machine Knit Today*. They are well known to all the top professional lecturers and demonstrators and intend to continue their links with the craft enthusiast by running a series of weekend workshops and demonstrations. Subjects planned through to

November will cover specialist areas of cross stitch, cake decoration, machine knitting, needlework and sewing.

The weekend package in this lovely hotel includes two nights' accommodation, all meals selected from an extensive range of freshly prepared food, one and a half days of workshops and demonstrations by professional lecturers. Numbers will be restricted to twenty participants. Price £112 per head.

Golf, fishing, horse riding, country walks, historical venues and a local craft centre are all available to add to the visitors enjoyment. **Further details:** Write enclosing an SAE and giving telephone number and interested craft, to Stevie Fox, the Hadley Bowling Green Inn, Hadley Heath, Nr Droitwich, Worcester WR9 0AR.

## Bath — Fashion and Textiles BTEC National Diploma

**Venue:** City of Bath College, Avon Street, Bath BA1 1UP  
**Topic:** A new BTEC

National Diploma course in Fashion and Textiles. Visual and contextual studies are core elements throughout the course. They include life drawing, colour theory, creative drawing, contemporary and historical issues in art and design, information technology and professional practice. The first year of the course concentrates on skills acquisition and includes fabric printing, weaving, machine knitting, garment construction and pattern cutting. Year two provides the opportunity to specialise, by majoring in either Fashion or Textiles and to apply the skills learnt so far on real 'live' in-house projects. By working with design professionals on these projects, students will gain valuable work related experience and come to understand the day to day realities of the industry. On completion of this two year full-time course, students can enter Higher Education to study in such areas as Fashion, Craft Design, Textiles or Textile Art, or use the skills acquired to embark on a career in Fashion/Textiles

or consider setting up their own business. Minimum entry requirements for the course are four GCSEs, a BTEC first Certificate, GNVQ Intermediate or equivalent qualification. Applications are also welcomed from mature students and will be considered on individual merit and experience.

**Further details:** Fiona Allsopp Tel. 01225 312191 or the Course enquiry line at the City of Bath College on 01225 314411.

## Brother Product Training Courses

The following courses are to be run by Brother during July:

- A) Overlocker Course Part 1
- B) Overlocker Course Part 2 — Both courses progressively aim at helping you get the best from your overlocker using flatlocking, working inside and outside corners and working through to narrow rolled hems and decorative edgings.
- C) Lingerie Course — The making of camisole, French knickers with pin tucks and lace inserts

using both sewing and overlocking machines.

**Venue/Dates:** Manchester: Shepley Street, Audenshaw, Manchester M34 5JD on 2nd (A), 3rd (B) and 4th (C) of July. London showroom on 23rd (A), 24th (B) and 25th (C) of July. **Further details:** Courses cost £40 each. Contact Brother, Domestic Products Division at Manchester address or Tel. M. V. Warrell on 0161 330 6531.

## Bromley

**Venue:** Bromley Adult Education College, Princes Plain Centre, Church Lane, Princes Plain, Bromley BR2 8LD  
**Topics:** City and Guilds Machine Knitting Parts 1 and 2.

**Dates/Times:** Courses commence Wednesday 16th September. Parts 1 and 2 Wednesdays. Part 1, year 2 and Part 2 years 1 and 2 9.30am — 3pm. Part 1 year 1 knitting 12.15 — 3.15pm. **Note:** Part 1 year 1 Preparing working design class will precede the machine knitting class on Wednesday mornings

# Shows, Open Days and Exhibitions

## Fareham — Student Exhibition

An exhibition of students City and Guilds work (Machine Knitting) will show off material from two years of study. Sketchbooks and backup folders as well as work examples displayed on Friday and Saturday. **Venue:** Westbury Manor Museum, Fareham (opposite W. H. Smith). **Dates/Times:** Wednesday 4th to Tuesday 30th July 10am-4pm.

## Selsdon — Machine Knitting Summer Show

A machine knitting show with an exhibition, fashion shows, lectures and demonstrations is being run by Anne Kent and Pauline Murphy for the fifth year! A coffee shop selling light refreshments and sandwiches will be open all day and lectures will be given by Carl Boyd, Janet Spinks, Angela Gordon, Viv Pain, Kate Arklay, Irene Krieger, Nina Miklin, Terry Cotton and Bette Gill. Book in advance for lecture tickets and ploughman's lunches.

**Venue:** John Ruskin College, Selsdon Park Road, Selsdon

**Date:** Saturday 20th July

**Further details and booking forms:** SAE to P Murphy, 51 West Hill, S. Croydon CR2 0SB

# Clubs

## Salisbury Machine Knitters Club

**Venue:** All future meetings will now be held at the Methodist Church Hall, St Edmunds Church Street, Salisbury.

**Day/Time:** Third Thursday in the month at 7.30pm.

**Further details:** Chairman Mrs V. Alford Tel. 01722 335804 or Secretary Mrs B. J. M. Carter Tel. 01725 511637.

## Windrush Machine Knitting Club

**Venue:** Ceewood Hall (new venue), Fettiplace Road, Witney, Oxford.

**Day/Time:** Second Monday of the month 7.30-9.30pm — all welcome.

**Further details:** Mrs Frances Witt Tel. 01993 771432.



9.45 — 11.45am. This will mean that students can cover both parts of the course on the same day during the first year.

**Further details:** Contact the college as above, or telephone them on 0181 462 9184 or Barbara Garrett on 0181 857 5903.

#### Fareham

**Venue:** Bridgemary Adult Education (part of St Vincent College), Hants

**Topic:** City and Guilds Creative Knitting Part 1, year 1

**Dates/Times:** Starting in September Wednesday evenings over 2 years plus a number of Saturday workshops.

#### Further details:

Bridgemary Adult Education Tel. 01329 310066 or Fiona Morris Tel. 01329 313929.

#### Fittleworth, W. Sussex: Cut and Sew Garment Making Course

**Venue:** The Old Rectory, Fittleworth, W Sussex

**Topic:** Three and a half days to make the garment of your choice. Bring your pre-prepared machine knitted fabric, plus your sewing machine and take advantage of having the tutor's help at all stages. Full instructions for preparation for this course will be given before the course commences.

**Dates/Times:** Monday October 7th Friday October 11th

**Further details:** Address as above or Tel. 01798 865306 or from Pam Turbett (tutor) Tel. 01730 893654.

#### Preston — Cut and Sew Garment Making Course

**Venue:** Alston Hall Residential College, Longridge, Preston, Lancs

**Topic:** Five days to make the garment (or garments) of your choice (as Fittleworth course). **Date/Times:** Sunday June 30th — Friday July 5th

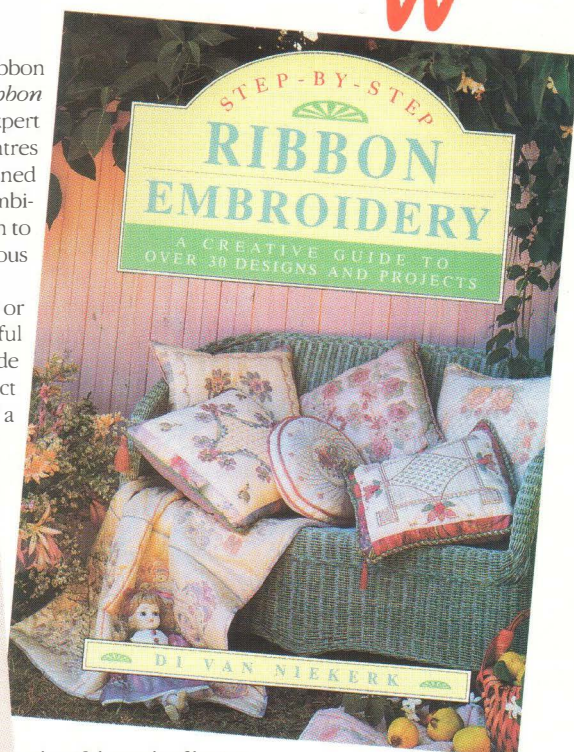
**Further details:** From the college Tel. 01772 784661 or from Pam Turbett (tutor) Tel. 01730 893654.

# Summer Book Offer

## STEP-BY-STEP RIBBON EMBROIDERY

Ideal for the latest high class fashion looks for knitwear, ribbon embroidery is fun to do and very versatile. *Step-by-Step Ribbon Embroidery* by Di van Niekerk caters for both novice and expert needle workers. From simple French knot flowers and centres to satin ribbon roses — all the techniques are clearly explained and illustrated. The designs and projects actually use a combination of fabrics, ribbons and beads — use part of a design to work directly on to your knitwear, or build up a more ambitious piece and appliqué the results on to your garments.

If you feel like a change from knitting (well, just for a day or two perhaps!) then you could work some of the delightful projects — each explained and illustrated in detail which include all your material requirements; how to assemble the project and easy working order as well as all the techniques and a

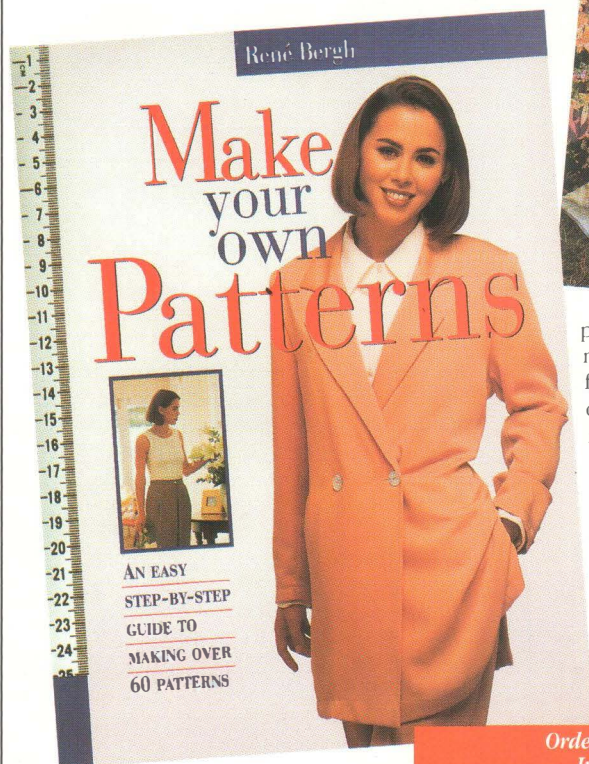


plentiful supply of hints to make the work easier and neater. Your selection can be made from a filigree cushion design to bouquet pictures and baby quilts to dress yokes — with a fabulous sort of mix and match range of designs and ideas to change a project or adapt one for your own purposes.

We are happy to offer this delightful book to readers at a special post free price of £12.99.

## MAKE YOUR OWN PATTERNS

In view of our new approach to charting design patterns (see the lady's top on page 40) this book could be a useful and timely addition to your reference shelf! *Make your own Patterns* by Rene Bergh is presented in a clear 'step



by step' format which is easy and logical to follow. As well as the important guide on taking your own measurements a table of measurements is given for dress sizes 10 to 24, very useful if you are making sewn or knitted garments for a variety of sizes.

Dartless shirts could easily be used on your charting device, whilst style changes such as a crossover yoke, a sailor or shawl collar, or finishing trims for sweatshirts could help you ring the changes dramatically and easily. From basque skirts to culottes, dress to trousers and track suits to tailored jackets — there are styles and patterns here for all tastes and shapes.

Whether you want ideas for adapting basic charter designs or fancy making all your own clothes, you will find the shapes, cutting and making methods here.

This well illustrated book with a set of quarter scale patterns for size 12 (plus instructions for scaling these up or down) is available to readers at a special post free price of £14.99.

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## NOTE

Knit side is used as right side.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/  
ELECTRONIC PATTERN

Punch card or mark mylar sheet before starting to knit.

## PATTERN NOTE

**Back and front:** Pattern worked in Fair Isle using MC in Feeder 1/A and changing colours in Feeder 2/B thus:

When RC shows 2, 54, 108, 162 and 216 use B in Feeder 2/B and K4 rows. For remainder of patt use A in Feeder 1/A throughout.

**Sleeves:** Use MC in Feeder 1/A and A in Feeder 2/B throughout.

## BACK

With RB in position set machine for 1x1 rib. Push 161[168:175:183:191] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. T4/4, K32 rows. Transfer sts to MB.

RC000. Using MT, K1 row. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release card and work in patt (see patt note) throughout. K until RC shows 160.

Unisex Fair Isle  
Sweater

DESIGNED BY CAROL CHAMBERS

<b>MACHINES:</b>	These instructions are written for standard gauge punchcard machines with ribber
<b>YARN:</b>	King Cole Carolina Cool Cotton
<b>FIBRE CONTENT:</b>	100% Cotton
<b>COLOUR:</b>	We used Aran Shade 1005 (MC), Black Shade 1002 (A) and Jade Shade 1026 (B)
<b>STOCKISTS:</b>	If you have any difficulty in obtaining these yarns, please contact King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX
<b>SIZES:</b>	To suit bust/chest 91[96:101:106:111]cm Finished measurement 111[116:121:126:132]cm Length 75[75.5:77.5:78:79.5]cm Sleeve seam 48[49:50:51.5:52]cm Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes
<b>MATERIALS:</b>	1[1:1:2:2] x 500g cones in MC 1 x 500g cone in each of A and B (Note: only a small amount of B required)
<b>MAIN TENSION:</b>	29 sts and 39 rows to 10cm measured over Fair Isle after steam pressing (tension dial approx 8 = MT) Tension must be matched exactly before starting garment
<b>ABBREVIATIONS:</b>	See page 20

Place a marker at each edge (for armholes). K until RC shows 254[256:260:262:264].

## SHAPE SHOULDERS

Cast off 14[15:15:16:17] sts at beg of next 6[8:2:2:2] rows. Cast off 15[0:16:17:18] sts at beg of next 2[0:6:6:6] rows. WK over rem 47[48:49:49:49] sts.

## FRONT

Work as given for back until RC shows 226[228:232:234:236].

## SHAPE NECK

Note patt row. Using a separate piece of MC, cast off 23[24:25:25:25] sts at centre. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont over rem sts at R for first side. K1 row. Cast off 4 sts at neck edge on next row, K1 row. Cast off 2 sts at neck edge on next and foll alt row, K1 row. Dec 1 st at neck edge on next and every foll alt row 4 times in all. 57[60:63:67:71] sts. K until RC shows 254[256:260:262:264].

## SHAPE SHOULDER

Cast off 14[15:15:16:17] sts at beg of next and every foll alt row 3[4:1:1:1] times in all, K1[0:1:1:1] row. Cast off 15[0:16:17:18] sts at beg of next and every foll alt row 1[0:3:3:3] times in all.

CAR. Unravel nylon cord over sts at L, bringing Ns down to WP. Reset punchcard on noted row and lock/program patt on noted row. Set

carr to select/memorise without K (part/slip/empty) and take to L. Reset RC at 226[228:232:234:236]. Release card and set carr for patt. Work L side to correspond with R.

## SLEEVES

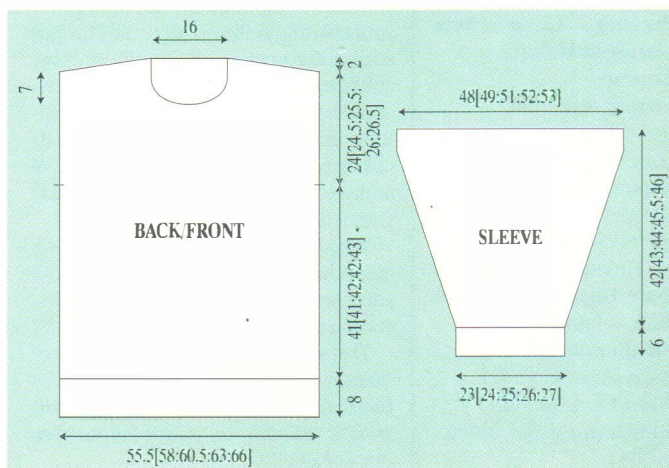
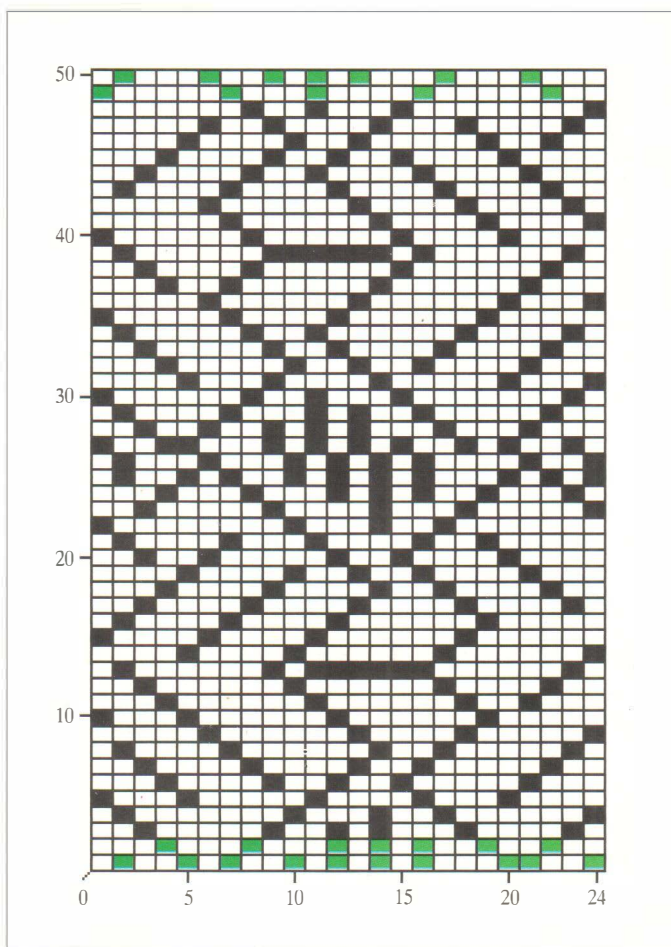
With RB in position set machine for 1x1 rib. Push 65[69:73:77:81] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. T4/4, K24 rows. Transfer sts to MB and inc 1 st at each end. 67[71:75:79:83] sts RC000. Using MT, K1 row. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release card and work in patt (see patt note) throughout. K2 rows. Inc 1 st at each end of next and every foll 4th row 36[34:29:23:21] times in all. K0[4:4:4:4] rows. Inc 1 st at each end of next and every foll 5th row 0[2:6:12:14] times in all. 139[143:147:151:153] sts. K until RC shows 164[168:172:178:180]. Place a marker at centre and cast off loosely.

## NECKBAND

With RB in position set machine for 1x1 rib. Push 137[137:139:139:139] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. T5/5, K6 rows. T4/4, K10 rows. T4/4, K6 rows. Transfer sts to MB. Remove comb and turn a hem by picking up alt loops from cast on row and hanging evenly along the row. T7, K1 row. With wrong side facing, pick up neck edge and hang evenly along the row. T8, K1 row. Cast off loosely.

## TO MAKE UP

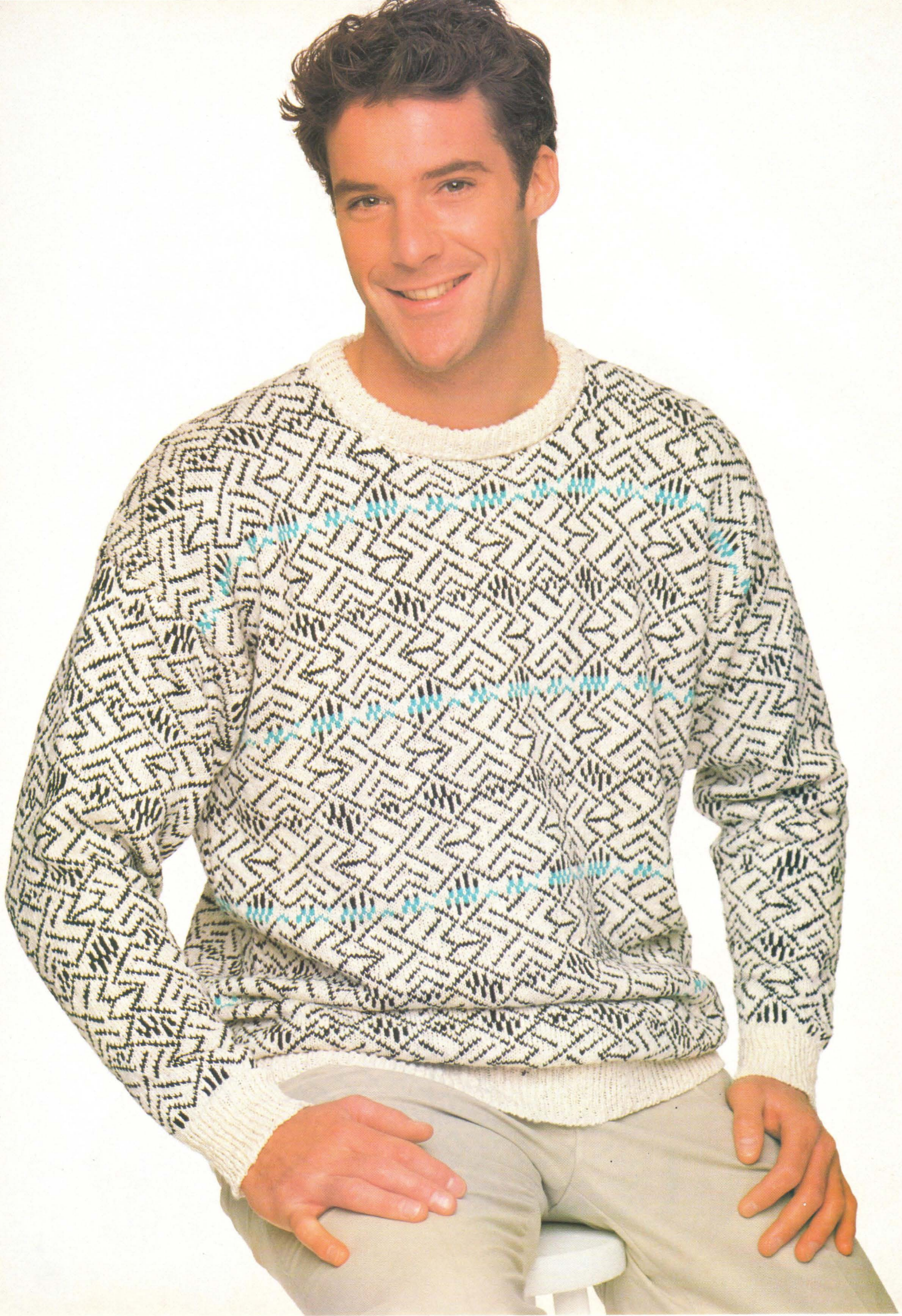
Block and steam press pieces to correct measurements. Join shoulder seams and neckband seam. Set in sleeves between markers and matching centre sleeve marker to shoulder seam. Join side and sleeve seams. Give final light steam press from inside on seam lines.













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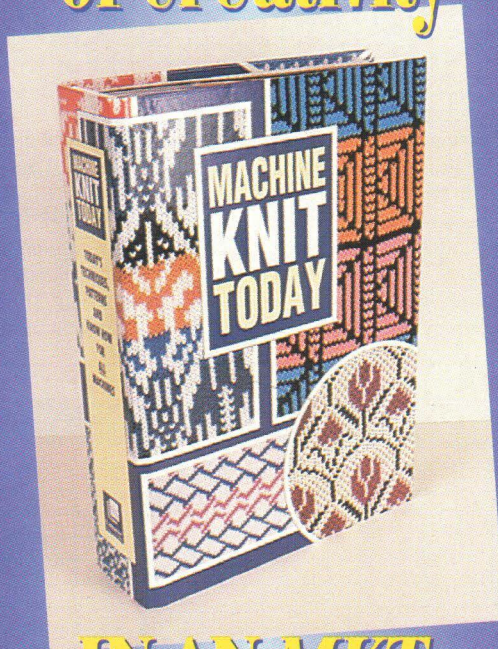


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# DesignaKnit V6 — Colour Section

*Colour separation for jacquards — guidelines from Wendy Damon*

Last month I looked at colour separation for Fair Isle fabrics; this month I will look at separating colours for jacquard fabrics. DesignaKnit 6 gives a lot of flexibility in deciding just how you want the colours to work. So you do need to understand what you are doing, and

why you are doing it! Let's start by considering jacquard fabrics.

## JACQUARD

The term jacquard refers to a colour patterned fabric, knitted across both beds of the machine. The main bed will be patterning on the face of the

fabric, i.e. selecting needles to knit each colour in turn. The other bed (back bed or ribber) will be knitting the back of the fabric. DesignaKnit is not concerned with what the ribber or back bed does. You set that to knit the kind of backing you want — striped, bird's-eye, laddered, etc.

Except for the fact that the backing you choose will alter the tension of your swatch, you do not need to concern yourself with the backing at the design stage. So we will be looking at the face of the fabric, in other words what the main bed needles will be doing. I will start with

FIGURE 1

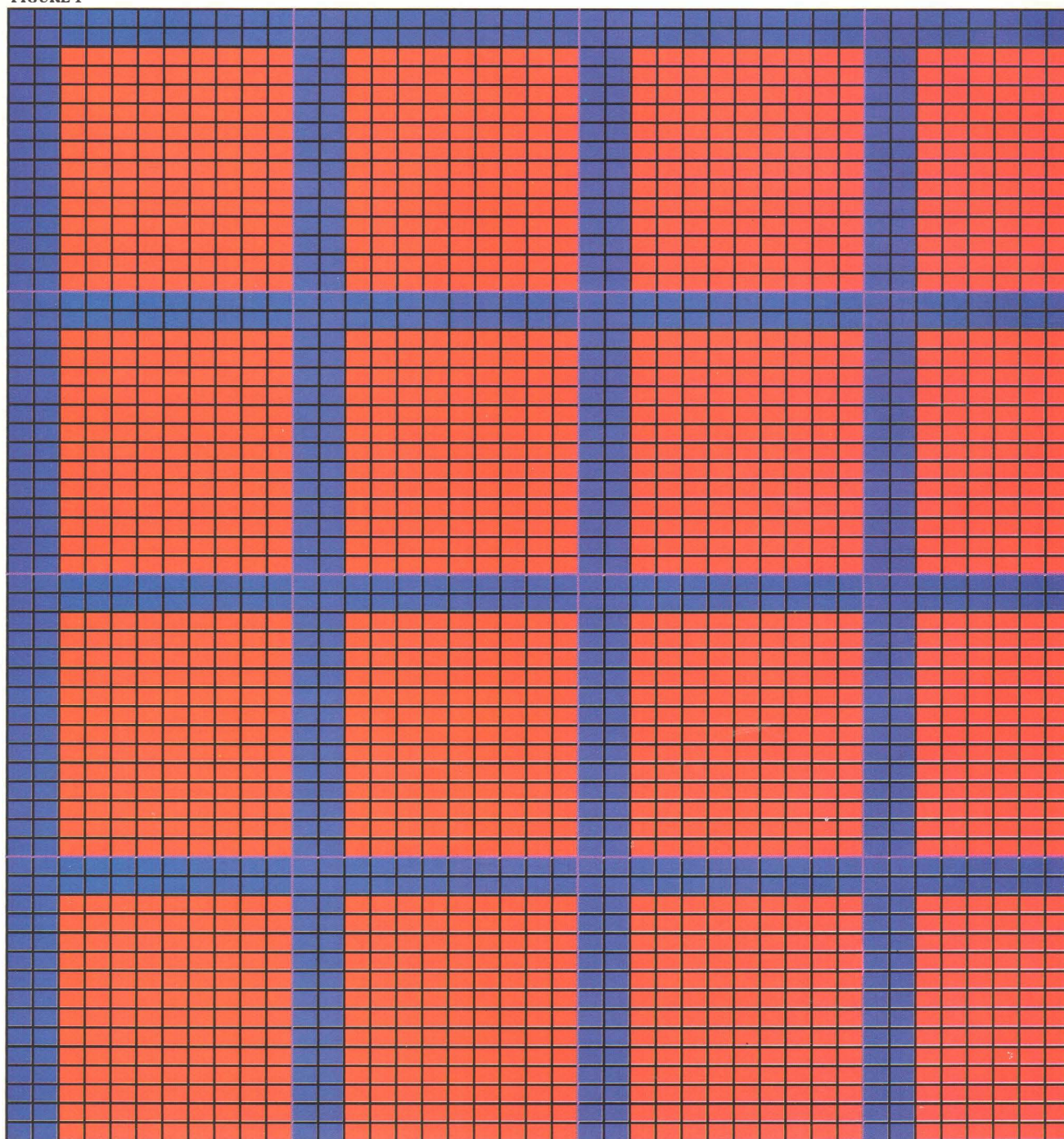
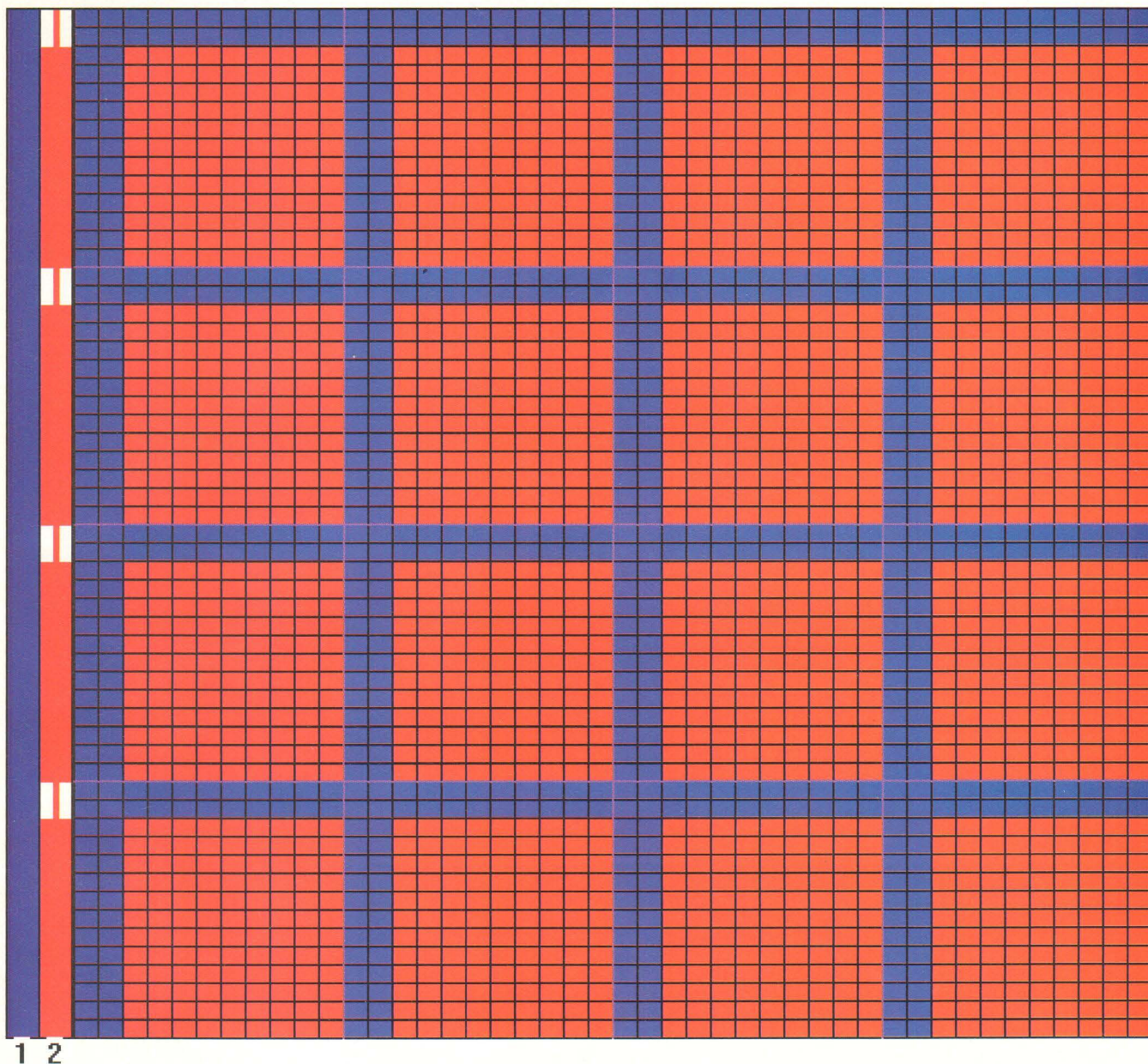




FIGURE 2



two colour jacquard and a simple design.

#### SELECTING STITCH TYPE

Figure 1 shows a simple two colour design of red blocks on a blue ground. First of all you need to tell DesignaKnit that you want to knit

this as jacquard. Select Options, then Method of Knitting and choose '2-col Jacquard' from the dialogue.

#### SELECTING SEPARATION METHOD

Go to Options and Knitting Machine to bring up the Knitting Machine

selection dialogue. Click on the 'Setup' button in this dialogue to bring up the Setup dialogue box. If the Colour Changer in Use box is blank then click on it to put a tick into it. Now click on the Jacquard button to select the separation method. I have explained the colour

separation methods in previous articles on DesignaKnit 5 and the methods remain the same. The only difference is that now you have little diagrams in the dialogue box showing the separation methods — much easier! Click on OK through all the dialogues to return to the work

FIGURE 3

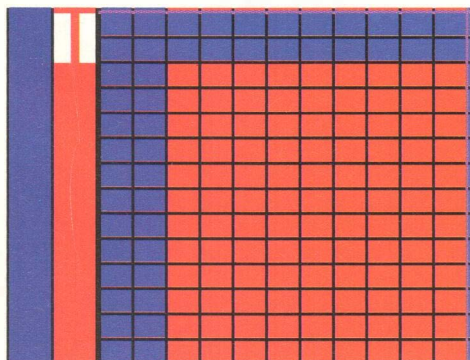
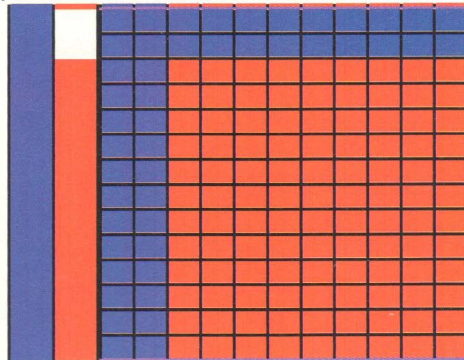


FIGURE 4





screen. You will be warned at this stage if your design has more than two colours in a row or if you have an uneven number of rows.

### SHOWING THE YARN NUMBERS

Go to View, then choose Yarn Numbers/Feeders. Select '2-col Jacquard' if it is not already selected in the following dialogue box. You will now see two coloured bars representing the two colours in your design, running down the left-hand side of the grid. See **Figure 2**. The bars are numbered, indicating the order in which the colours will be knitted. You can rearrange the order by clicking on a colour bar and moving it to a new location.

### SUPPRESSING COLOUR

My design has plain blue rows in it (between the blocks in the design) where red does not appear at all. When knitting this design you have two options when it comes to these plain blue areas: you can carry on knitting the red into the backing, even though it is not knitting on the face of the fabric; or you can omit (or suppress) the red altogether i.e. knit with blue only until red is needed again for the design. Look closely at the bar for Colour 2. It has narrow sections or lines in it. These lines are

FIGURE 5

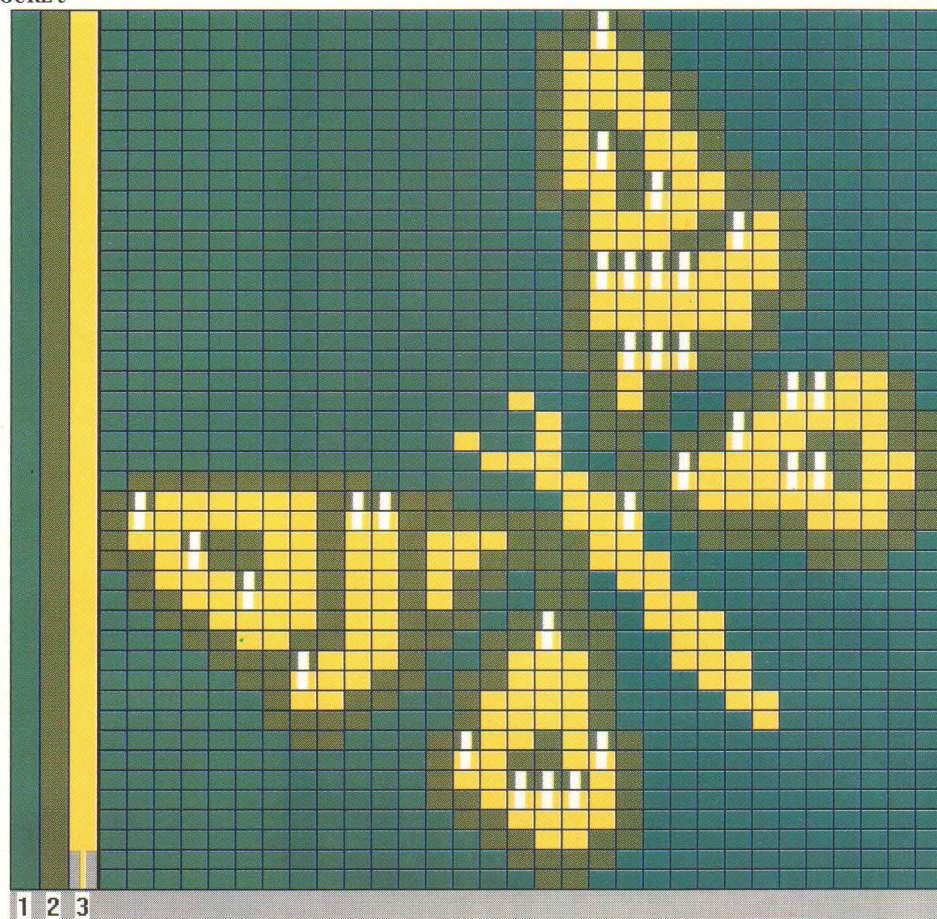
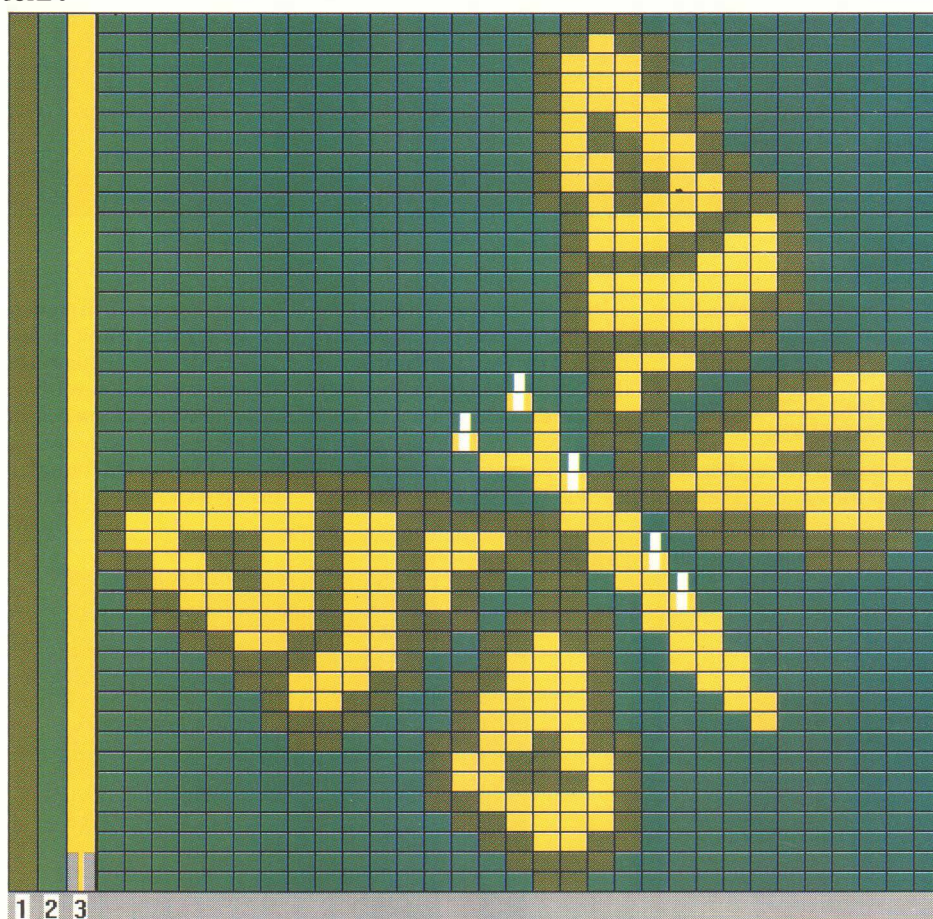


FIGURE 6



level with the areas in the design where Colour 2 is not showing on the face of the fabric, and indicate that Colour 2 will continue to be knitted into the backing, even though it is not present in these design rows. If you want to suppress Colour 2 in the rows where it doesn't appear in the design, then point with the mouse pointer to one of these lines and click to remove it. Red is now suppressed in these rows and you will not knit with it. **Figures 3 and 4** show Colour 2 knitting in the plain areas and Colour 2 suppressed. This is a simple design with only one such area in each repeat. In more complex designs you would need to look at every such area and click to suppress the non-knitting colour if you didn't want it knitting.

### MULTI-COLOURED DESIGNS

As with two colour designs you must set stitch type in Options/Knitting Method and go to Options/Knitting Machine to set the separation method. When there are three or more colours you should also use Check/Jacquard to see whether your design can be knitted by the separation method you have chosen. If there are errors you will be asked whether you want them corrected automatically. If you choose Yes the errors will be corrected. If you hate



the changes which DesignaKnit makes then use Edit/Undo to return to your original design

### A SIMPLE THREE COLOUR DESIGN

I have used the file BFLY4, which has three colours overall. I have set the stitch type as 3-col Jacquard and chosen method B for separation. I have had to remove a row from the design since I was warned that there were an uneven number of rows. I have checked for Jacquard and found that there are 30 errors but I clicked on 'NO' to leave them uncorrected. **Figure 5** shows the design, with the yarn/feeder number bars and the error markers.

### REARRANGING COLOURS TO REDUCE ERRORS

I am going to rearrange the colour bars in different sequences in the hope of finding a sequence that gives less errors. I shall click on a bar and drag it to swap it with another colour. The status bar, below, will show the new number of errors with each new sequence, if I hover over the just moved bar with the mouse pointer (provided that Check/Jacquard is active i.e. it is ticked). By moving bars around I have got the errors down to five — see **Figure 6**. Now I can go back to Check and click on Jacquard to deselect it and then return to select it again and run a new check. This time I will click on

'Yes' to correct the five errors.

### MORE COLOURS

**Figure 7** shows the NEW KIDS design with the with the yarn/feeder number bars showing. The colours are now arranged, over four bars, to give the best possible arrangement in terms of rethreading the feeders. This may not necessarily be the best arrangement for errors. Again you can swap the colours around by clicking and dragging. Simply click and drag to move one colour and double click and drag to move the complete column of colours. Again, areas where colours are not showing on the face of the fabric are shown by a line in that colour. You can click

on the lines with the left mouse button to remove them, i.e. suppress that colour; or click on the line with the right mouse button to alter the position of the change from one colour to the next in the same bar.

The permutations are endless! I have not touched on the options available if you choose not to have the colour changer active. It is unlikely that you would want to knit jacquard without the colourchanger but those of you with the Silver Reed electronic intarsia carriage (AG50) would want to experiment with the colour changer off.

Next month, I will look at other stitch types and how you can design for them in DesignaKnit.

FIGURE 7





# Decorative Cords

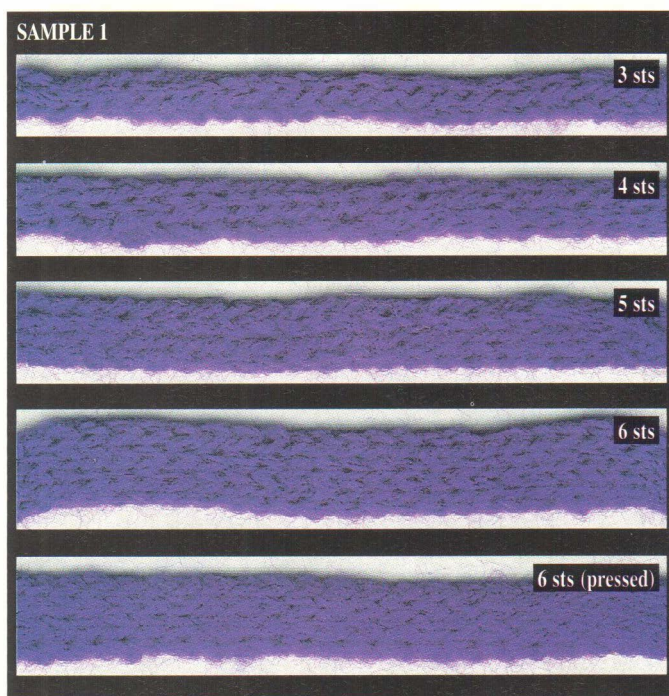
*Carole Baker makes Child's Play out of knitted cords*

During previous articles in this series, I have tried to demonstrate various ideas and techniques which we can use to involve our children in the creation of their own garments. Hopefully, at the same time some of you may have learnt one or two new tricks of the trade which you can adapt for your own knitwear.

## CORD KNITTING

During one of my club visits a few weeks ago, one of the ladies asked me to show her how to knit the cord which I had used as a tail to finish off a Swiss darned cat on a child's sweater. There are many ways cords can be used with knitted garments but because they don't receive a great deal of coverage, are often neglected. Beginners (or indeed experienced knitters) can be excused for not becoming familiar with the techniques.

I am sure we all remember our mums or dads banging four small



nails into a cotton reel and giving us some wool to play with. The result was a long cord which we would then wind into a coil and stitch together as a table mat, or else use the cord as a skipping rope, or wherever our imagination led us. You can still buy a gadget today but it is called 'French knitting' and unfortunately cotton reels are 'polyester reels' and even if they do have 100% cotton on them they're made out of plastic so you can't bang in the nails. Isn't it a good job we still have memories! Anyway, it's time I got back to the subject in hand — the principle of the cotton reel cords is exactly the same as doing cord knitting on our machines. There is plenty of scope for the children to knit the cords themselves or to use the finished cords to create some embellishments to their garments.

## THE TECHNIQUE

The technique of cord knitting is similar for all machines although I





SAMPLE 3



would advise referring to your manual for the specifics relating to your particular make and model. Basically you push between three and six needles to working position and e-wrap cast on. Push one of the part (slip/empty) buttons in and knit until the cord is the length required. You will need a reasonable amount of weight on the cord because it is this weight which closes up the gap and pulls the stitches into a tube. If we look at **Sample 1**, you will see the effect from using different numbers of stitches with the same yarn and the same number of rows. In this instance I have used 4 ply acrylic. When we get up to six stitches the cord starts to flatten out. This can be used to advantage by actually pressing the finished cord and using it like a braid.

### FROM BOWS TO PLAITS

In **Sample 2**, I have knitted lengths of cord (approximately 100 rows) in assorted colours. On the background I have knitted in some eyelets every ten rows or so, but this is not essential as it is possible just to push the cords through the knitting. **Sample 3** is a similar idea but I have spaced the eyelets so that when a single long length of cord is threaded through it represents shoelaces. If this were placed on the front of a sweater it gives a young child the means to practice

tying laces — something which does not come easily to many children.

**Sample 4** shows three lengths of cord which have been plaited and **Sample 5** is one long length of cord which has been twisted. These make very pretty trims for necklines and armhole seams.

### COLLAGE STYLE

In **Sample 6**, I have taken a single length of cord and coiled it into a snail shape with some embroidered feelers. This opens up a whole new area for working with cords and you can end up with a sweater covered in lovely animal designs, or shells, trees, flowers, etc.

### PURELY ORNAMENTS

There are many ways in which children can make use of lengths of cord other than on their clothes. All of the samples can be used in some way as hair ornaments; either as bows on bunches or ponytails, or worked into the hair in long braids. They can be used singly or braided as friendship bracelets, belts, necklaces, etc, either for the children themselves or for favourite dolls or cuddly animals. A length of plaited cord makes a dog lead for instance.

I hope you have enjoyed this series of articles and that you have been able to put some of the ideas to good

SAMPLE 4



SAMPLE 5



use. If you have been able to involve your children in some designing or knitting, why don't you write and tell

us. If you enclose a photograph we will try to show some of your ideas in a future issue.

SAMPLE 6





# Lady's Rib Garter Patterned Top

DESIGNED BY CAROL DOHERTY

<b>MACHINES:</b>	These instructions are written for standard gauge machines with ribber
<b>YARN:</b>	Brockwell 4 ply Mercerised Cotton
<b>FIBRE CONTENT:</b>	100% Cotton
<b>COLOUR:</b>	We used Powder Blue Shade 610 (MC)
<b>STOCKISTS:</b>	This yarn is available via mail order from Copley Marshall and Co Ltd (inc Brockwell Yarns), Wildspur Mills, New Mill, Huddersfield W. Yorks HD7 7ET
<b>SIZES:</b>	To suit bust 86[91:96:101:106]cm Finished measurement 106[110:116:122:128]cm Length 66[67.5:68:68.5:69.5]cm Sleeve seam 43.5[44:44.4:45:45]cm Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes
<b>MATERIALS:</b>	1 x 550[550:600:600:650]g cone in MC
<b>MAIN TENSION:</b>	29 sts and 38 rows to 10cm measured over st st after washing, drying and steam pressing (tension dial approx 7 = MT) Tension must be matched exactly before starting garment
<b>ABBREVIATIONS:</b>	See page 20

## NOTE

Knit side is used as right side.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

## PATTERN NOTE

Transfer stitches to and from RB as shown in patt diagram (20 st and 112 row repeat).

## BACK

With RB in position set machine for 2x2 rib. Push 154[160:168:176:184] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows.

RC000. Using MT-3/MT-3, K44 rows. Transfer all sts to RB.

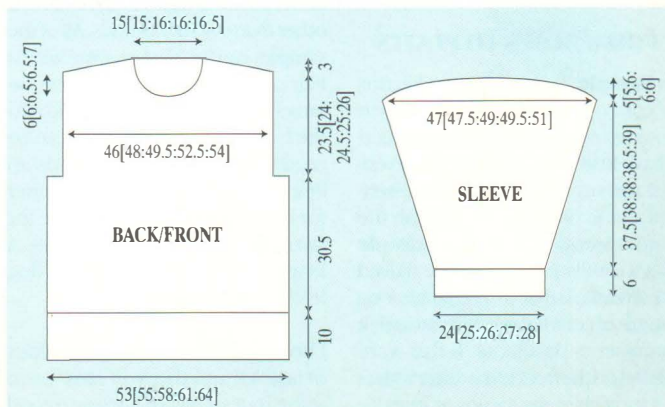
RC000. Using MT/MT, start and work in patt (see patt chart) throughout and K until RC shows 116.

## SHAPE ARMHOLES

Cast off 10[10:12:12:14] sts at beg of next 2 rows. 134[140:144:152:156] sts\*. K until RC shows 204[206:208:210:212].

## SHAPE SHOULDERS

Cast off 8[8:8:9:9] sts at beg of next 10 rows. 54[60:64:62:66] sts. Cast





off 5[8:9:8:9] sts at beg of next 2 rows. Cast off rem 44[44:46:46:48] sts.

## FRONT

K until RC shows 182[184:184:186:186].

## SHAPE NECK

Set both carr for HP and push all Ns to L and 10 Ns to R of centre '0' to HP. CAR. Cont over rem 57[60:62:66:68] sts at R for first side. K1 row. Dec 1 st at neck edge on next 12[12:13:13:14] rows. 45[48:49:53:54] sts. K until RC shows 204[206:208:210:212].

## SHAPE SHOULDER

Cast off 8[8:8:9:9] sts at beg of next and every foll alt row 5 times in all, K1 row. Cast off rem 5[8:9:8:9] sts. CAR. Cast off 20 sts nearest carr (i.e. centre 20 sts of front). CAL. Set carr so HP Ns will K and reset RC at 182[184:184:186:186].

Work as given for first side.

## SLEEVES

With RB in position set machine for 2x2 rib. Push 70[72:76:78:82] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows.

RC000. Using MT-4/MT-4, K28 rows. Transfer all sts to RB.

RC000. Using MT/MT, start and work in patt (see patt chart) throughout and K until RC shows 4. Inc 1 st at each end of next and every foll 4th row 29[29:24:24:19] times in all. 128[130:124:126:120] sts. K until RC shows 120[120:100:100:80]. Inc 1 st at each end of next and every foll 5th row 4[4:9:9:14] times in all. 136[138:142:144:148] sts. K until RC shows 142[144:144:146:148]. Place a marker at each edge. K until RC shows 154[156:158:160:164].

## SHAPE TOP

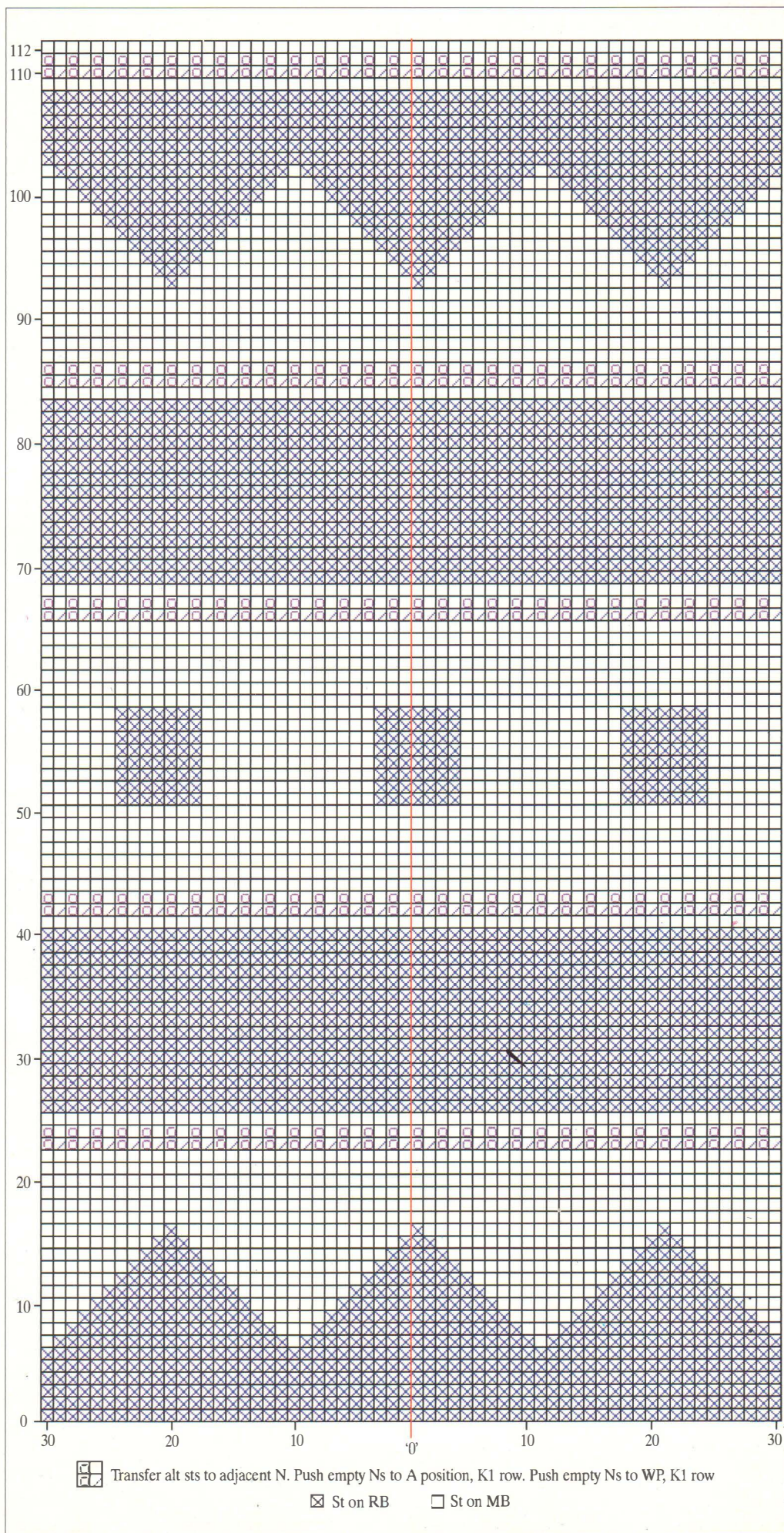
Cast off 10 sts at beg of next 8 rows. Cast off rem 56[58:62:64:68] sts.

## NECKBAND

Push 128[128:136:136:144] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K3 tubular rows. RC000. Using MT-3/MT-3, K14 rows. Transfer sts to MB and cont in st st. WK.

## TO MAKE UP

Wash all pieces. When damp, block to correct measurements and steam thoroughly. Allow to dry completely before handling. Join shoulder seams. Set in sleeves, matching markers to side seams. Join side and sleeve seams. Join neckband seam. Lay last row worked in MC on to outer edge of neck, with seam to centre back. Tack into place. Finish by backstitching through last row worked in MC and remove WY.





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